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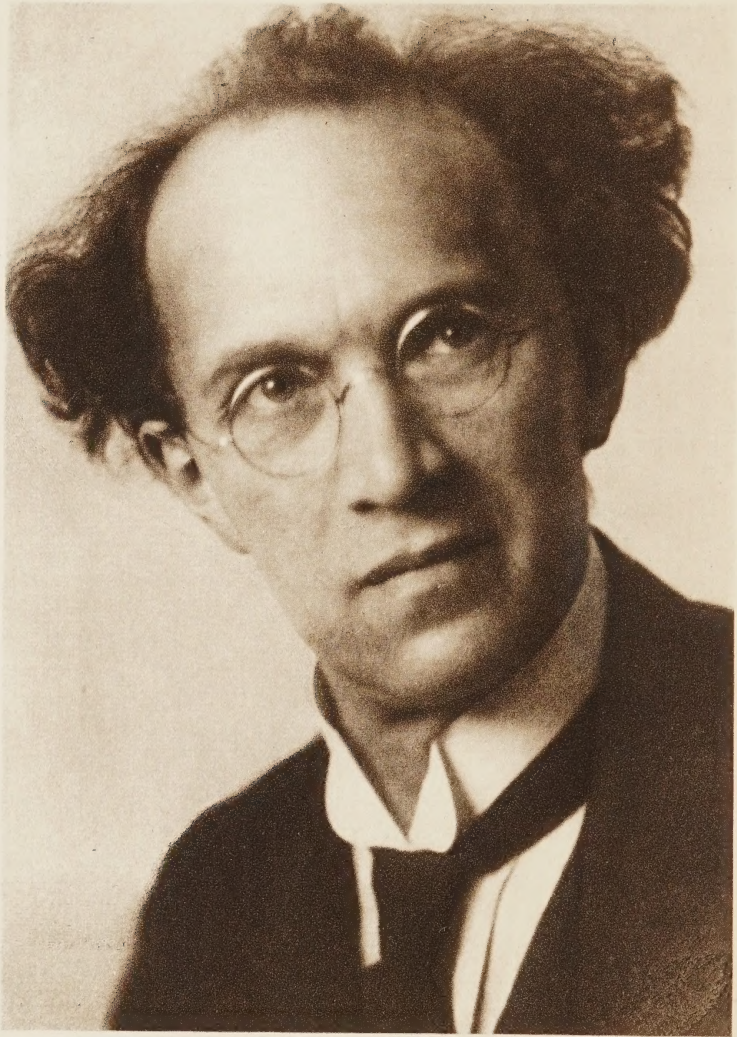

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*Franz Schreker*

*1920/21*

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# FRANZ SCHREKER

## DER GEBURTSTAG DER INFANTIN
## THE BIRTHDAY OF THE INFANTA
## LA FÊTE DE L'INFANTE

SUITE

Neue Fassung für großes Orchester (1923)
New version for great orchestra
Nouvelle Version pour grand orchestre

Eigentum der
Universal-Edition A. G., Wien, Leipzig, NewYork
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WIENER PHILHARMONISCHER VERLAG A. G.
WIEN 1925

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Franz Schreker wurde 1878 in Monaco geboren, studierte Musik bei Robert Fuchs und wurde im Jahre 1911 Kompositionslehrer an der Wiener Musikakademie. Seit 1920 ist er Direktor der Akademischen Hochschule für Musik in Berlin. Seine Hauptwerke (bis 1925) sind die Opern: „Der ferne Klang", „Das Spielwerk und die Prinzessin", „Die Gezeichneten", „Der Schatzgräber", „Irrelohe", zu denen er auch die Texte selbst geschrieben hat. Außerdem hat er mehrere symphonische Werke und Lieder komponiert.

Die Pantomime „Der Geburtstag der Infantin" nach dem gleichnamigen Märchen von Oscar Wilde ist im Sommer 1908 auf Grund einer Bestellung der Wiener „Secession", die mit diesem Tanzspiel eine Kunstschau eröffnen wollte, entstanden. Nach der erfolgreichen Erstaufführung mißlangen spätere Versuche mit unzureichenden Mitteln der Darstellung. Schreker brachte hierauf die Musik in die Form einer Konzertsuite, wozu sich die lose Bilderreihe des Märchens vorzüglich eignete. Die vorliegende Neubearbeitung für großes Orchester stammt aus dem Jahre 1923. Sie ist Willem Mengelberg und dem Concertgebouw-Orchester gewidmet und gelangte durch diese zur Uraufführung.

Die neun Sätze der Suite leiten ineinander über; sie sind zwar thematisch selbständig aber motivisch verwandt. Kunstvollere symphonische Formen sind vermieden; die zwei- und dreiteilige Liedform herrscht vor. Zweiteilig sind Satz Nr. 1 „Reigen" (T. 1—49) und Nr. 8 „Im roten Gewand im Herbst" (T. 388—428, Schema: b, a, b), dreiteilig Satz Nr. 3 „Die Marionetten" (T. 111—140), Nr. 4 „Menuett der Tänzerknaben" (T. 141—208), Nr. 6 „Mit dem Wind im Frühling" (T. 226—346, mit Scherzocharakter) und Nr. 7 „In blauen Sandalen über das Korn" (T. 347—387) Die Sätze Nr. 2, Nr. 5 und Nr. 9 sind freie Formen; Nr. 2 „Aufzug und Kampfspiel" (T. 50—110) besteht aus zwei einander gegenübergestellten Motivgruppen, Nr. 5 „Die Tänze des Zwerges" (T. 209—225) charakterisiert in skizzenhafter Kürze die unbeholfenen Sprünge des tanzenden

Franz Schreker was born in 1878 at Monaco. He studied music with Robert Fuchs and in 1911 was appointed master of composition at the Vienna Musical Academy. In 1920 he became director of the Berlin Musical Academy. His principal works (till 1925) are the following operas to which he has written himself the books: „Der ferne Klang" (The distant Sound), „Das Spielwerk und die Prinzessin" (The Chimes), „Die Gezeichneten" (The Marked Men), „Der Schatzgräber" (The Treasure Digger) and „Irrelohe". Besides he has composed several symphonic works and songs.

The Pantomime „The Birthday of the Infanta" after Oscar Wilde's fairy-tale of that title, was composed during the summer of 1908 at the request of the „Secession", a Viennese society of painters and artists, who had planned to produce this dance-play at the opening of their Art Exhibit. The première was most successful, but attempts to re-stage the work later remained unsuccessful owing to insufficient means at the command of the producers. Thereupon Franz Schreker decided to put the music of his piece into a Concert Suite, and the loosely connected scenes of the fairy-tale proved eminently suited for this purpose. The present new setting for full orchestra was made in 1923. It is dedicated to Willem Mengelberg and the Concertgebouw Orchestra who gave its first production.

The nine movements of the Suite are connected among themselves; they are thematically independent of each other yet motivically related. The Suite avoids complex symphonic forms: the binary and ternary Song form prevail throughout. Movement 1 („Round Dance", bars 1—49), and movement 8 („In a Red Gown in Autumn", bars 388—428; formal scheme: b-a-b), are in binary form. The following movements are in ternary form: No. 3 („The Marionette", bars 111—140); Nr. 4 („Minuet of the Dancing Boys", bars 141—208); Nr. 6 („With the Wind in Springtime", bars 226—346, in Scherzo character); and Nr. 7 („In Blue Sandals over the Rye", bars 347—387). Movements Nr. 2, 5 and 9 are in free form. No. 2 („Pageant and Combat",

Franz Schreker fut né en 1878 à Monaco. Il étudia la musique avec Robert Fuchs et devint en 1911 maître de composition à l'académie de musique à Vienne. Depuis 1920 il est directeur de l'académie musicale à Berlin. Ses principales œuvres (jusque 1925) sont les opéras: „Der ferne Klang" (Le son lointain), „Das Spielwerk und die Prinzessin" (Le Carillon), „Die Gezeichneten", „Der Schatzgräber", „Irrelohe", dont il a écrit aussi les livrets lui-même. En plus il a composé plusieurs œuvres symphoniques, chansons, etc.

La Pantomime „La fête de l'infante" empruntée au conte du même nom d'Oscar Wilde fut écrite en 1908, à la demande de la „Secession" de Vienne, qui voulait inaugurer avec cette production rythmique une exposition d'art. Après le succès d'une première exécution, des tentatives de reprise ultérieure échouèrent en raison de l'insuffisance des moyens d'interprétation. Schreker donna alors à la musique la forme d'une suite de concert, à laquelle se prêtait tout particulièrement la libre succession de tableaux que renferme le conte. Le nouvel arrangement pour grand orchestre que nous publions ici est de 1923. Il est dédié à Willem Mengelberg et à l'orchestre du Concertgebouw, qui en donnèrent la primeur.

Les neuf mouvements de la Suite se préparent successivement l'un l'autre: en dépit de leur autonomie thématique ils présentent des affinités de motifs. L'auteur y évite les formes symphoniques recherchées: la forme de lied en deux ou trois parties prédomine. Affectent la forme bipartite les mouvements No. 1 „Ronde" (mes. 1—49) et No. 8 „En automne sous un vêtement de pourpre" (mes. 388—428). La forme tripartite est dévolue aux mouvements No. 3 „Les Marionnettes" (mes. 111—140), No. 4 „Menuet des garçons dansants" (mes. 141—208); No. 6 „Avec le vent printanier" (mes. 226—346) à caractère de scherzo; et No. 7 „En sandales azurées au-dessus des épis" (mes. 347—387). Les mouvements 2, 5 et 9 sont des formes libres: le No. 2 „Cortège et jeux belliqueux" (mes. 50—110) se compose de deux groupes de

Zwerges, Nr. 9 „Die Rose der Infantin“ (T. 429—481) ist ein großer Durchführungsteil, der das vorausgehende motivische Material verarbeitet. Der „Nachklang“ (T. 482—494) zitiert das Thema der Marionetten (Nr. 3) und erlischt in der Anfangstonart E-dur.

Dr. R. E.

bars 50—110, consists of two contrasting motivic groups; No. 5 „The Dances of the Dwarf“, (bars209—225) sketches the clumsy leaps of the dancing dwarf; No. 9 („The Rose of the Infanta“, bars 429—481) is an extensive Development in which the preceding thematic material is worked out. „Reminiscenc“ (bars 482—494) quotes the theme of the marionettes (No. 3) and dies away in the principal key of the beginning, E major.

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motifs opposés l'un à l'autre; le No. 5 „Danses du nain“ (mes. 209—225) caractérise en une brève esquisse les sauts maladroits du nain dansant; le No. 9 „La rose de l'infante“ (mes. 429—481) est un important développement qui élabore la matière thématique précédente. L'„Epilogue“ (mes. 482—494) cite le thème des marionnettes (No. 3) et va s'éteindre dans la tonalité initiale de mi majeur.

Dr. R. E

★

ORCHESTRA

3 Flauti (3 anche Ottavino), 2 Oboi, Corno Inglese, 2 Clarinett in La (A) e Si ♭ (B), Clarinetto basso in Si ♭ (B), 2 Fagotti, Contrafagotto, 4 Corni in Fa (F), 3 Trombe in Do (C), 3 Tromboni. Timpani, Triangolo, Glockenspiel, Campanelle, Castagnetti, Xilofono, Tamburino, Gran Cassa, Tamburo piccolo, Tamburo rulante, Piatti.
2 Arpe, Celesta, Chitarra, 4 Mandolini
Violini I, Violini II, Viole, Violoncelli, Contrabassi.

★

# SUITE

## nach O. Wildes Novelle „Der Geburtstag der Infantin"

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### Reigen

In leichter Bewegung *(nicht zu rasch)*
*Leggermente allegretto (non troppo presto)*

Franz Schreker
(* 1878)

2 Flauti
2 Clarinetti in [A La]
4 Corni in [F Fa]
Timpani
Arpa I
Arpa II
Chitarra

### Reigen

In leichter Bewegung *(nicht zu rasch)*

Violino I
Violino II
Viola
Violoncello
Contrabasso

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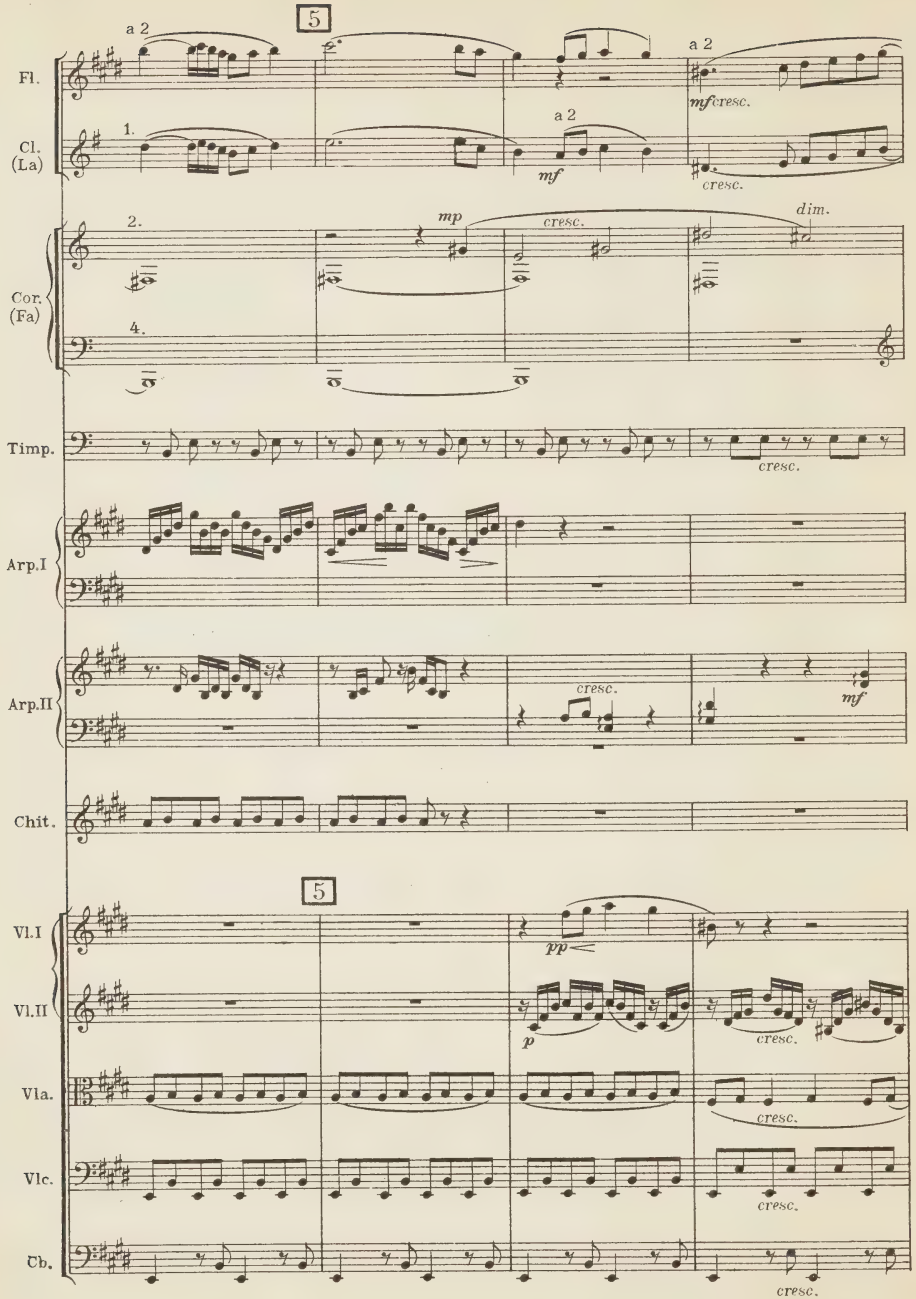
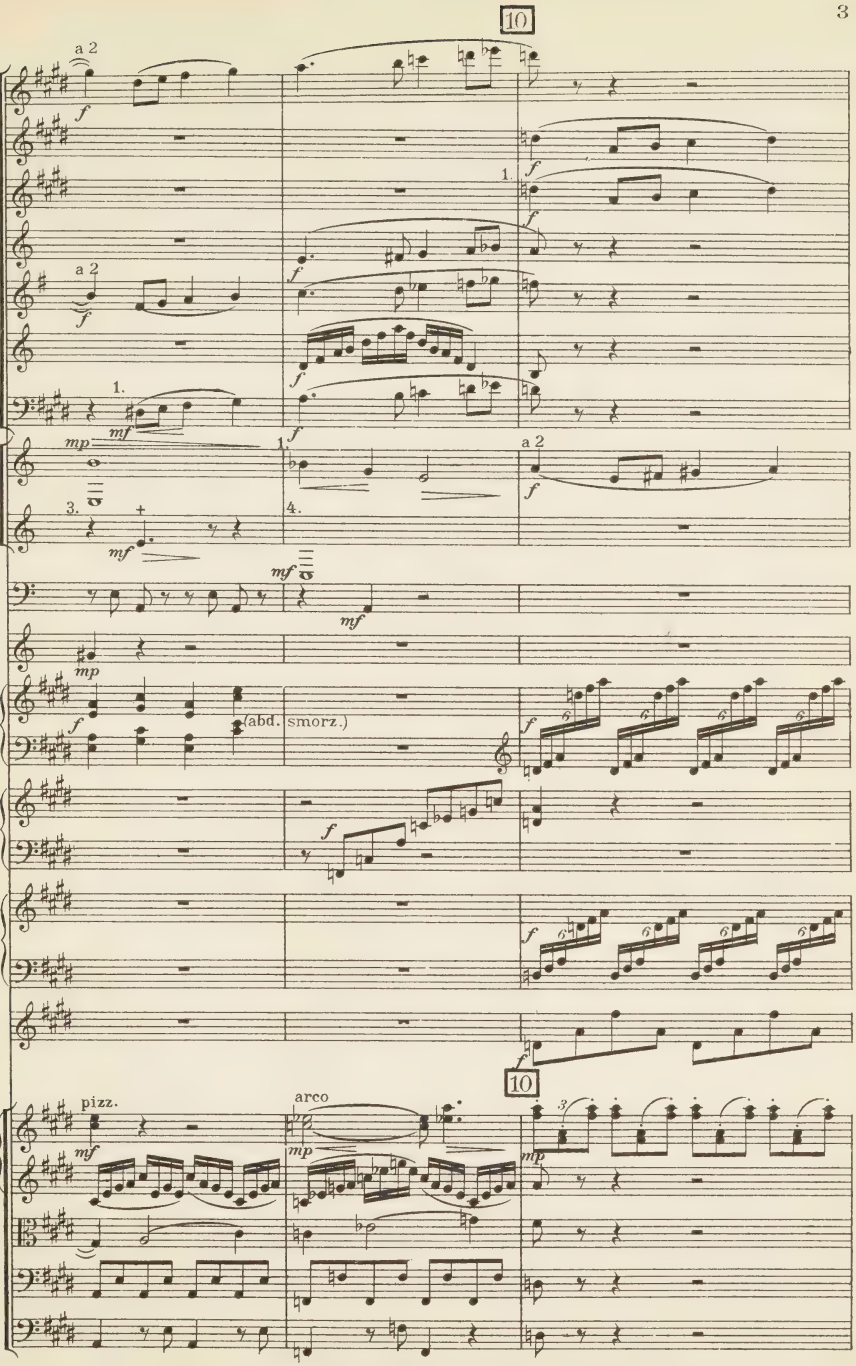
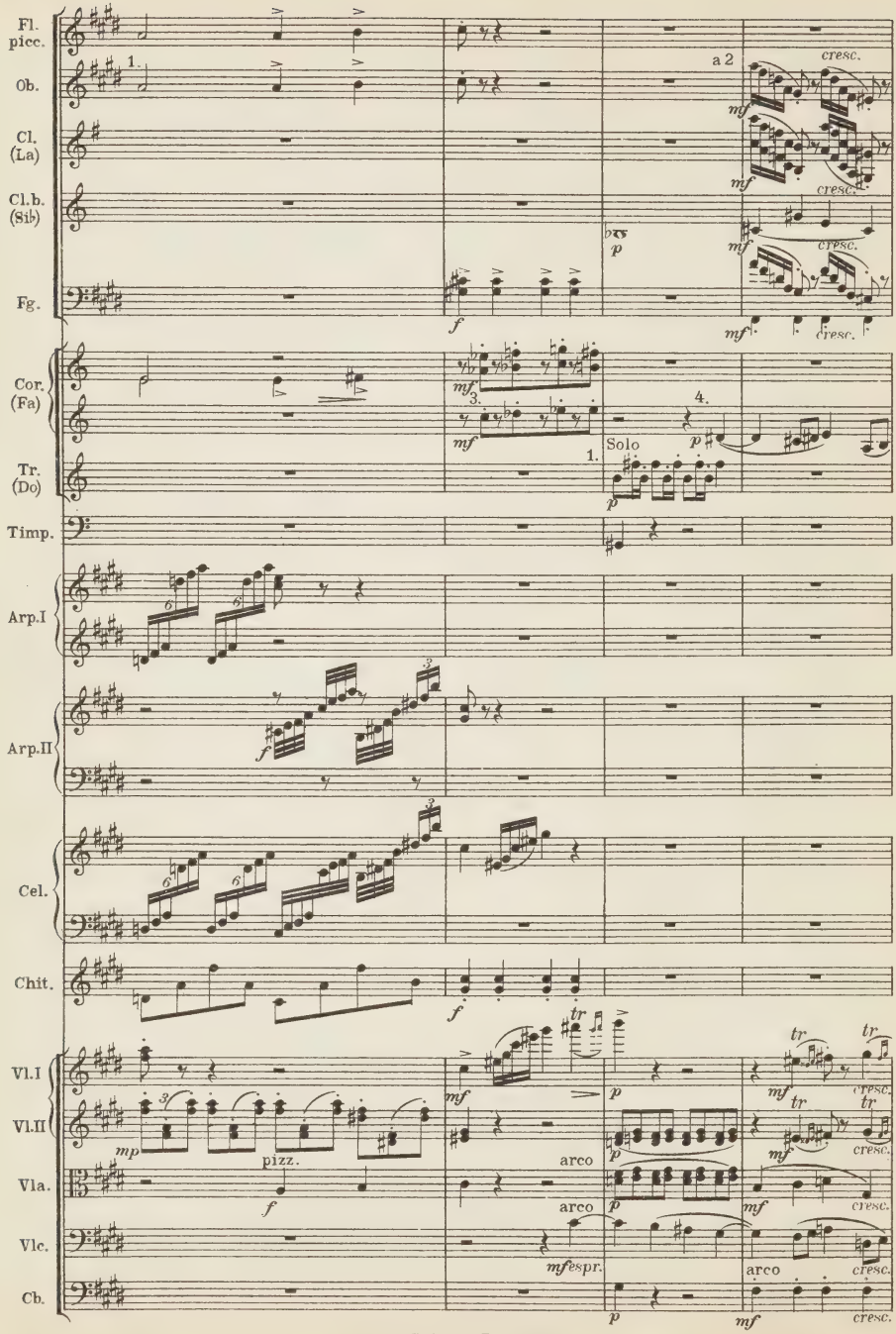
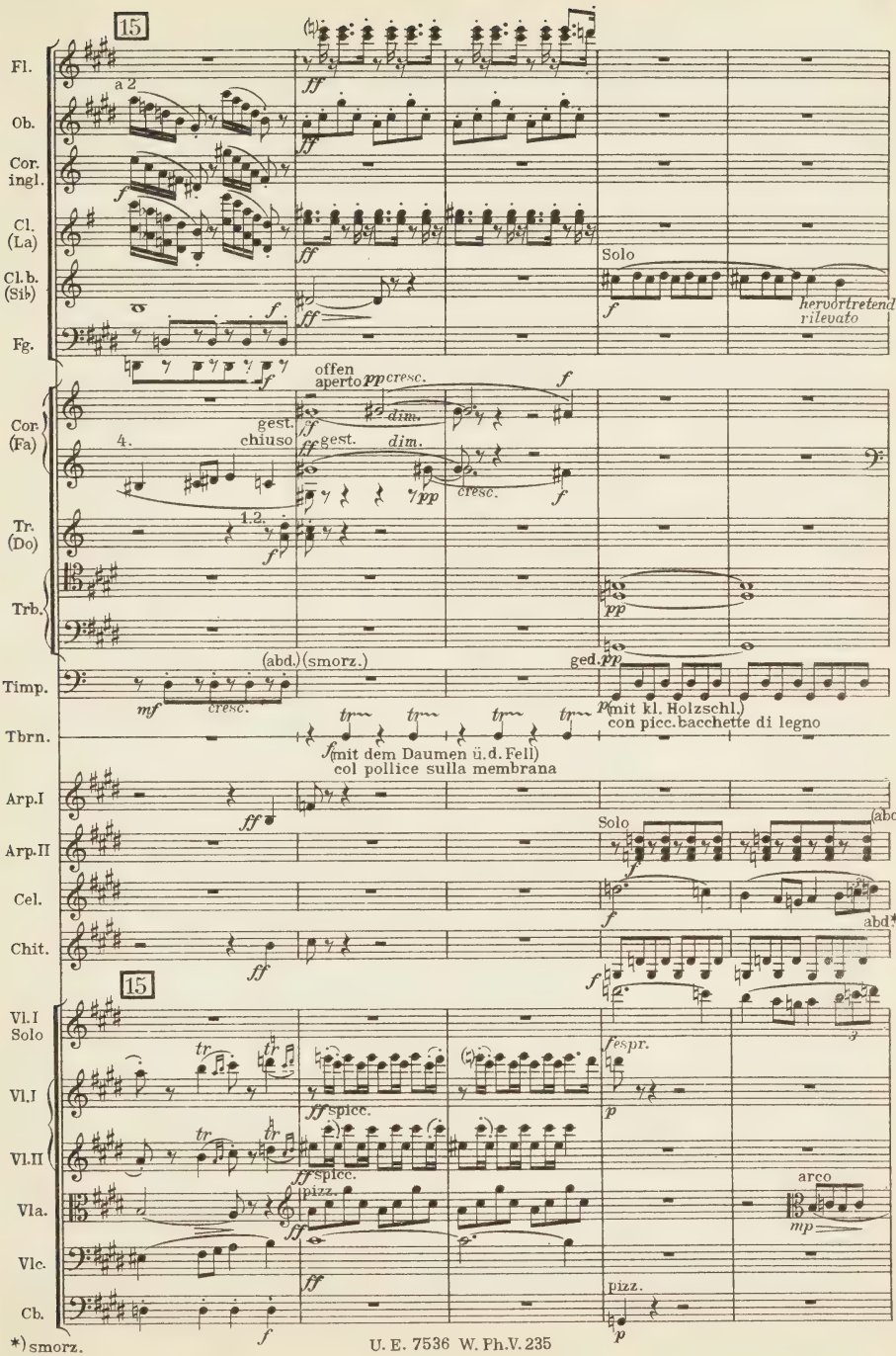
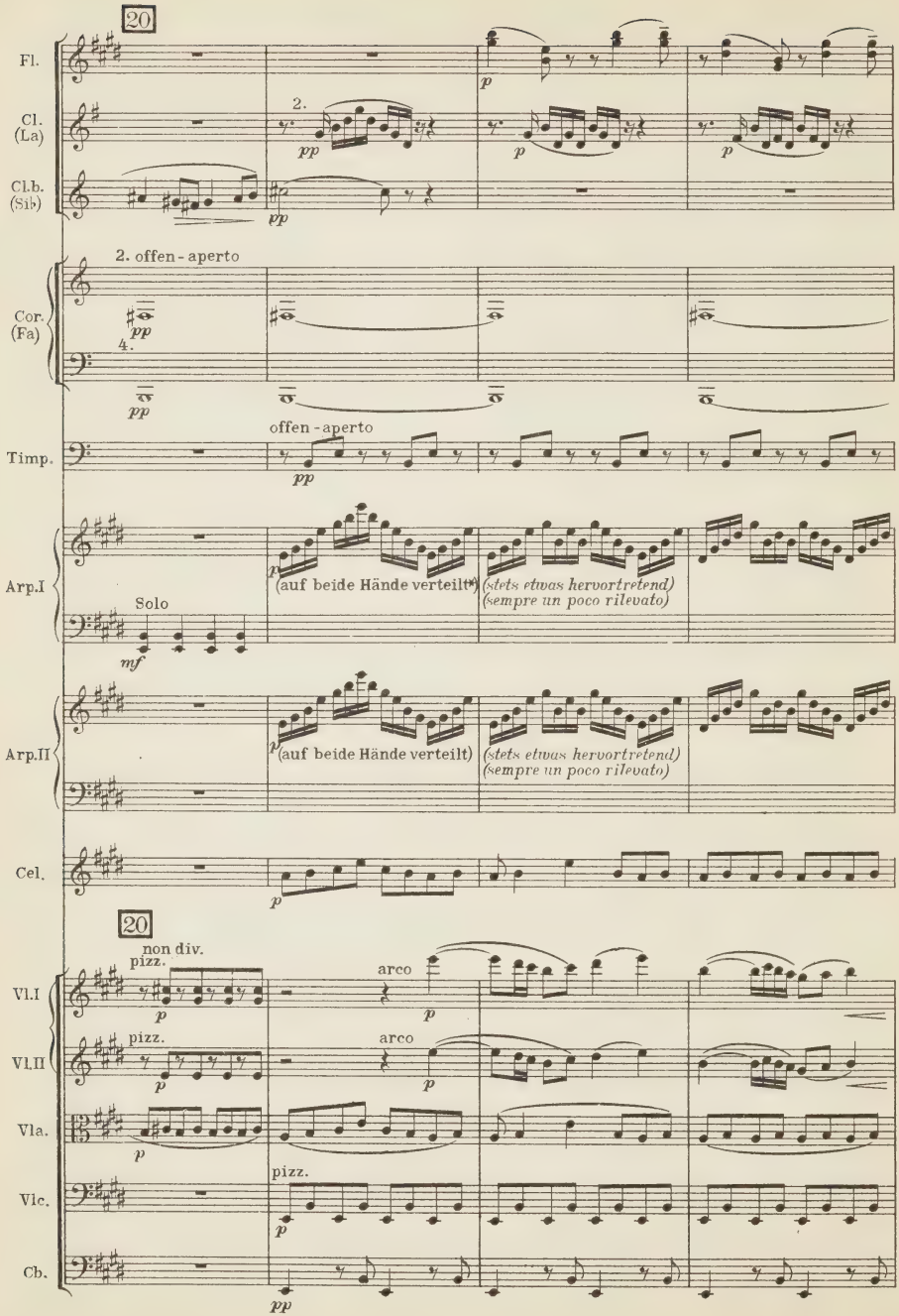
*) diviso fra le due mani


5
a 2
Fl.
1.
Cl.
(La)
a 2
mf
a 2
mf cresc.
cresc.
2.
4.
Cor.
(Fa)
mp
cresc.
dim.
Timp.
cresc.
Arp.I
Arp.II
cresc.
mf
Chit.
5
Vl.I
pp
Vl.II
p
cresc.
Vla.
cresc.
Vlc.
cresc.
Cb.
cresc.

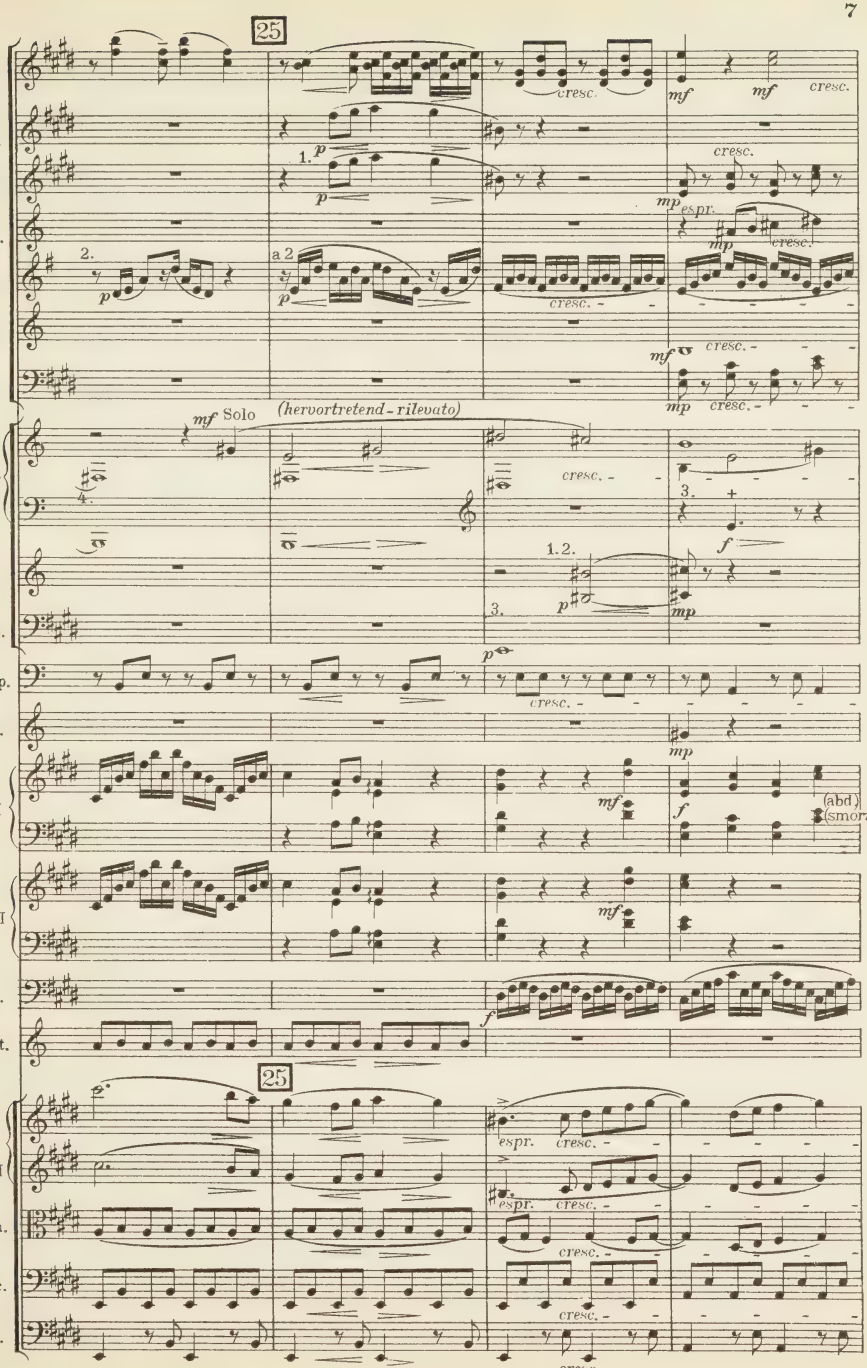

10
Fl.
Fl. picc.
Ob.
Cor. ingl.
Cl. (La)
Cl.b. (Sib)
Fg.
Cor. (Fa)
Timp.
Car.
Arp.I
Arp.II
Cel.
Chit.
Vl.I
Vl.II
Vla.
Vlc.
Cb.
a 2
1.
3.
4.
(abd. smorz.)
pizz.
arco

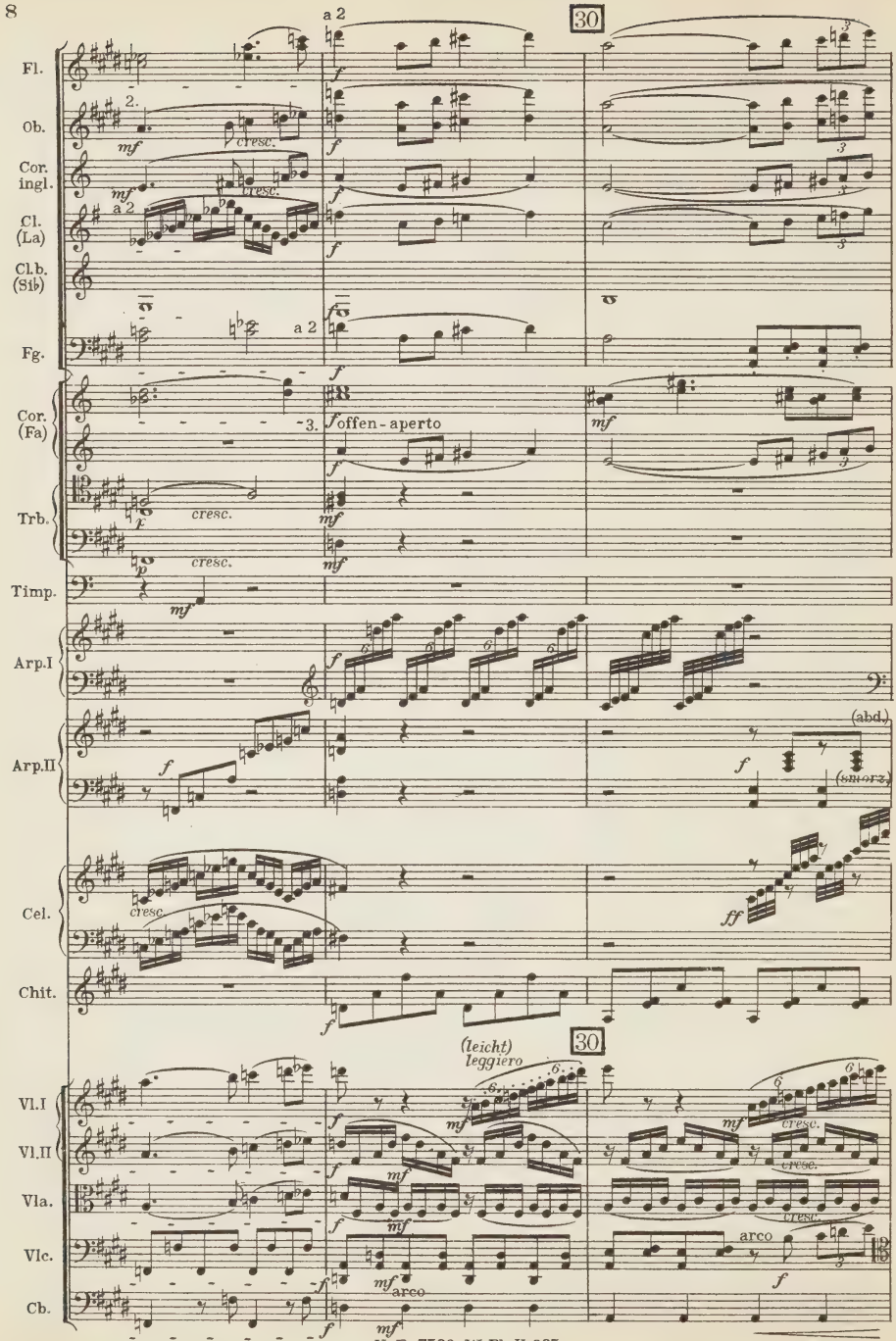

Fl.
picc.
Ob.
Cl.
(La)
Cl.b.
(Sib)
Fg.
Cor.
(Fa)
Tr.
(Do)
Timp.
Arp.I
Arp.II
Cel.
Chit.
Vl.I
Vl.II
Vla.
Vlc.
Cb.
a 2
cresc.
Solo
pizz.
arco
mf espr.

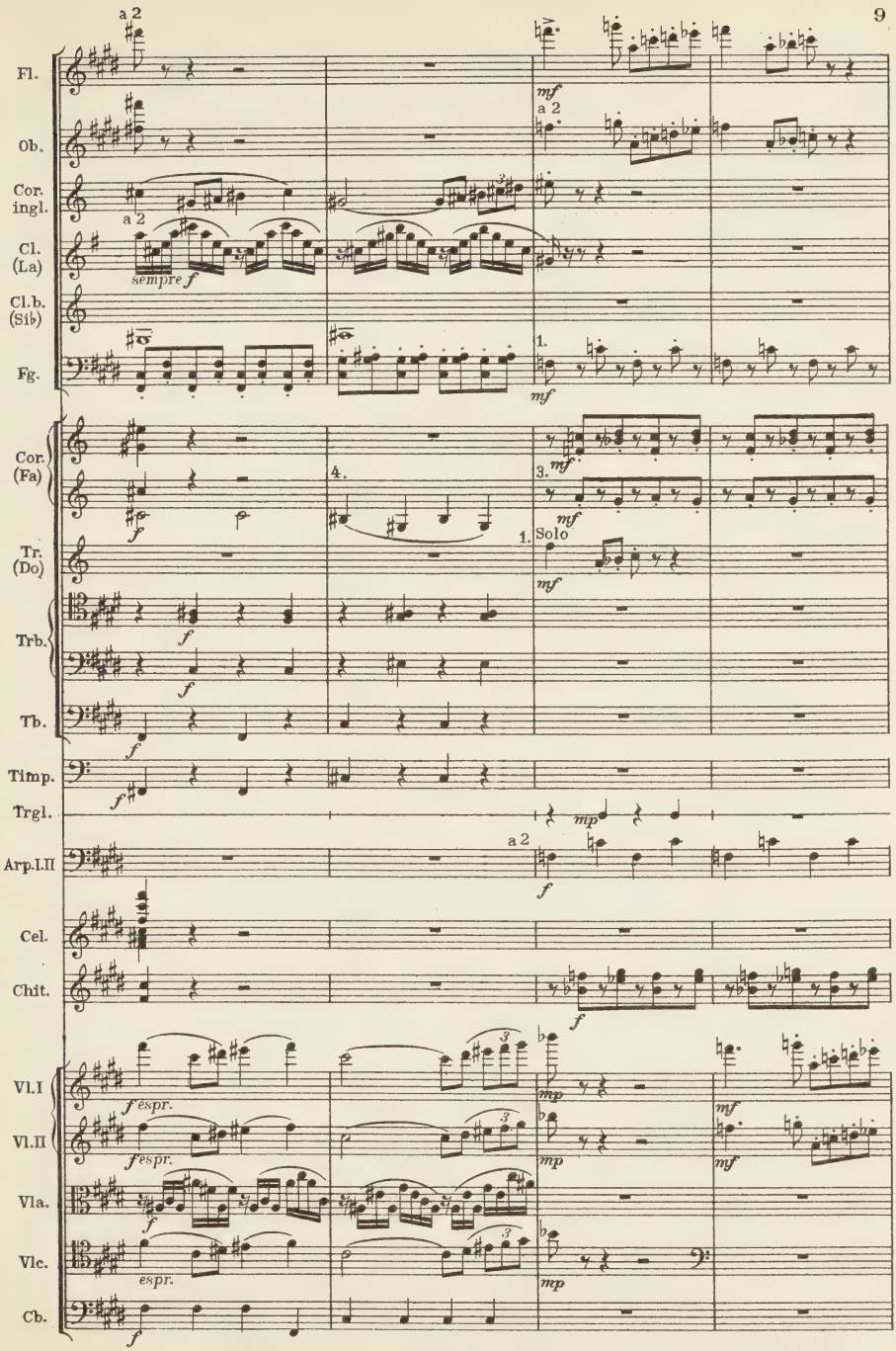

15
Fl.
a 2.
Ob.
Cor. ingl.
Cl. (La)
Cl. b. (Sib)
Fg.
Solo
hervortretend
rilevato
offen
aperto
gest.
chiuso
4.
1.2.
Cor. (Fa)
Tr. (Do)
Trb.
(abd.)
(smorz.)
ged.
Timp.
(mit kl. Holzschl.)
con picc. bacchette di legno
Tbrn.
(mit dem Daumen ü. d. Fell)
col pollice sulla membrana
Arp.I
Arp.II
Cel.
Chit.
(abd*)
15
Vl.I Solo
Vl.I
Vl.II
Vla.
Vlc.
Cb.
spicc.
pizz.
arco
*) smorz.

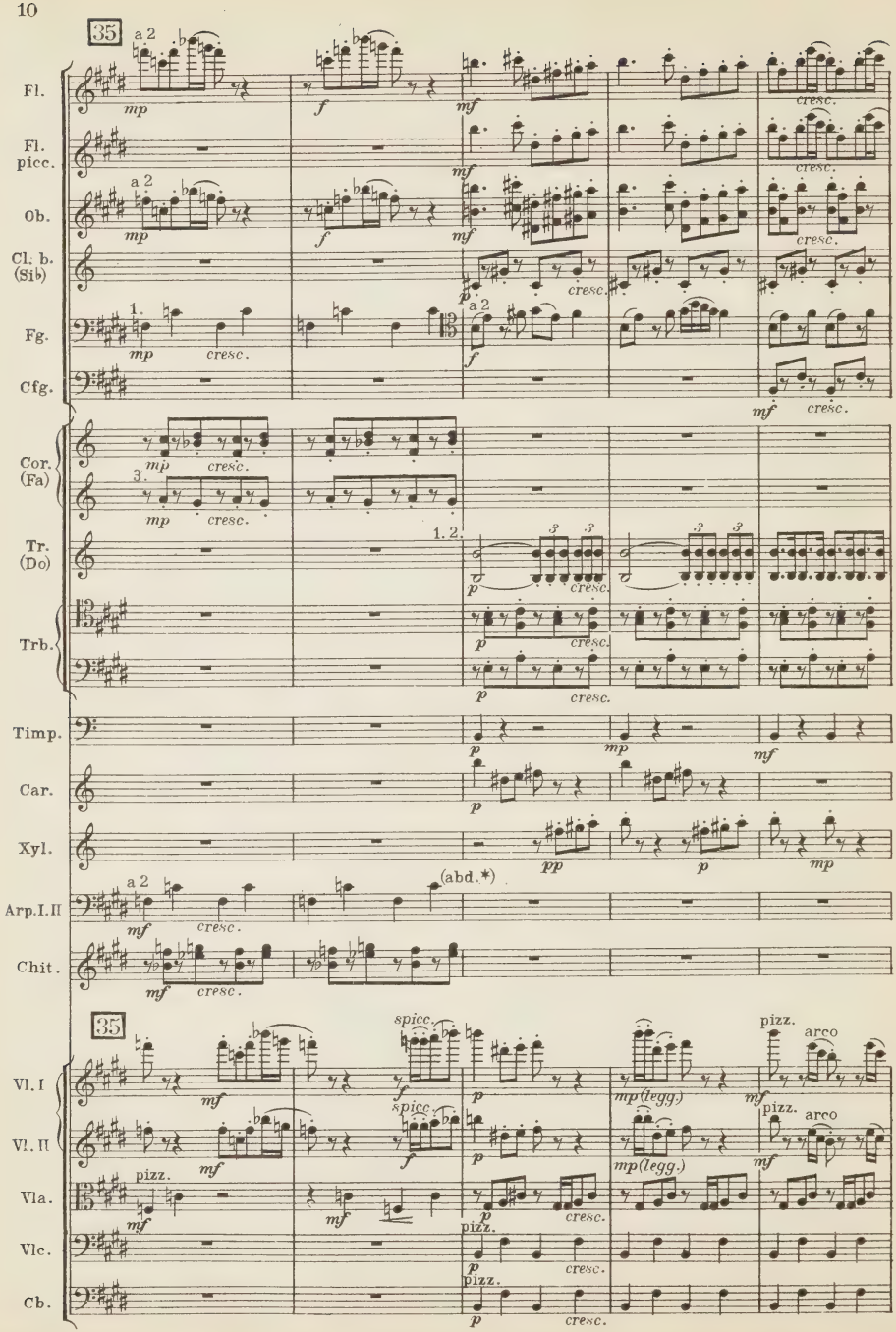



*) diviso fra le due mani

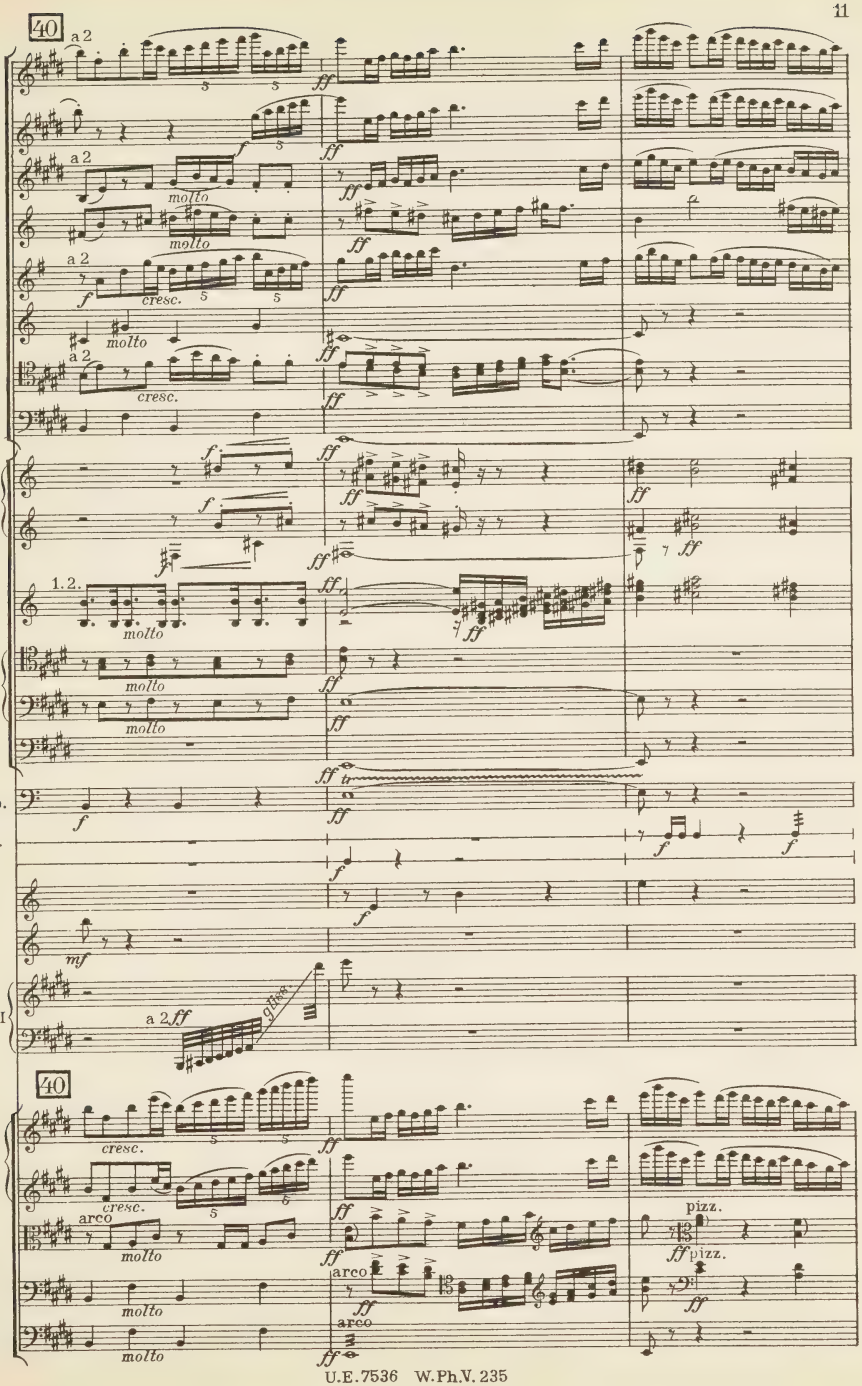

25
Fl.
Fl. picc.
Ob.
Cor. ingl.
Cl. (La)
Cl.b. (Sib)
Fg.
Cor. (Fa)
Tr. (Do)
Trb.
Timp.
Car.
Arp.I
Arp.II
Cel.
Chit.
Vl.I
Vl.II
Vla.
Vlc.
Cb.
mf Solo
(hervortretend - rilevato)
cresc.
espr.
(abd.)
(smorz.)

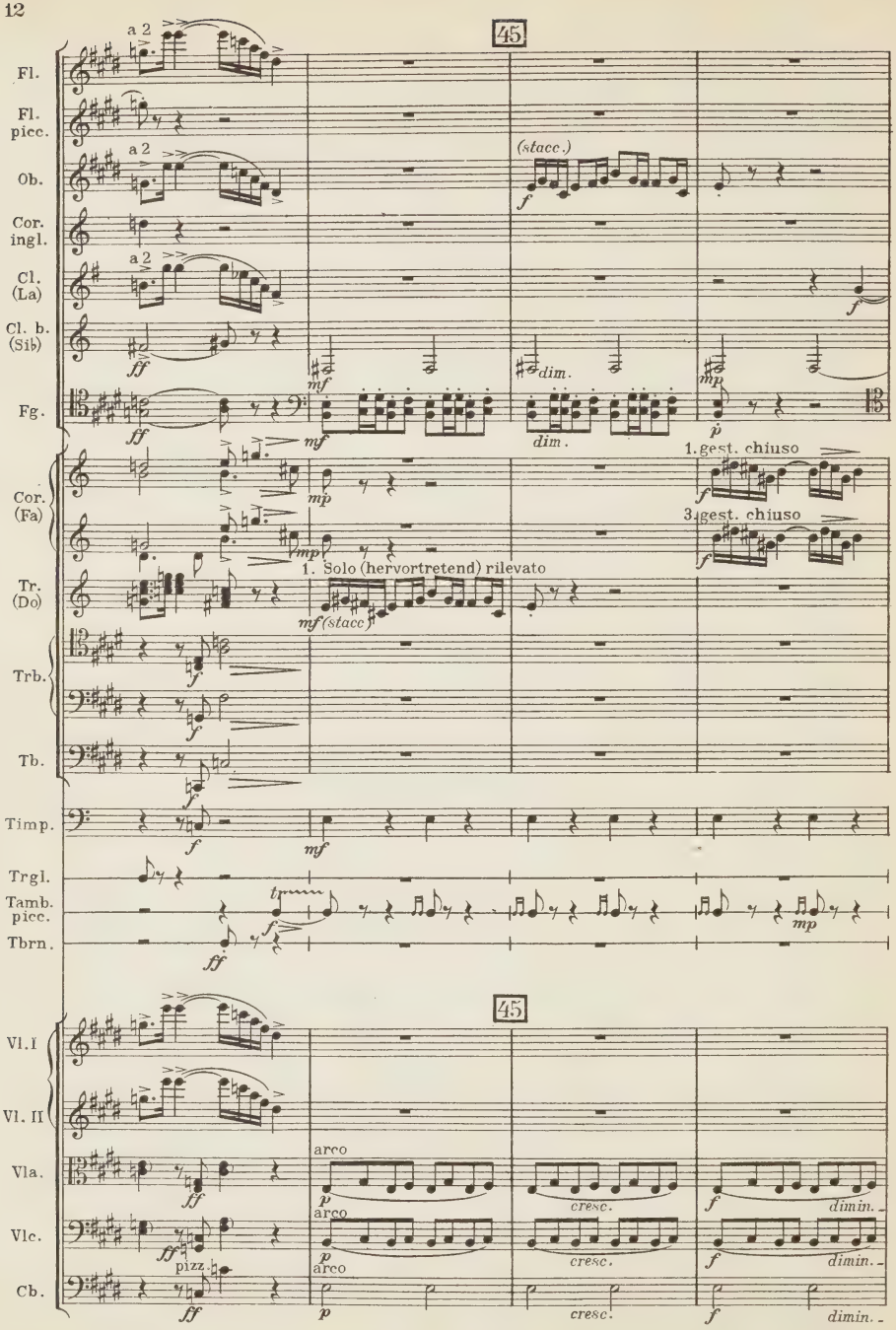

30
a 2
Fl.
Ob.
Cor. ingl.
Cl. (La)
Cl.b. (Si♭)
Fg.
Cor. (Fa)
Trb.
Timp.
Arp.I
Arp.II
Cel.
Chit.
Vl.I
Vl.II
Vla.
Vlc.
Cb.
cresc.
offen-aperto
(abd.)
(smorz.)
(leicht) leggiero
arco

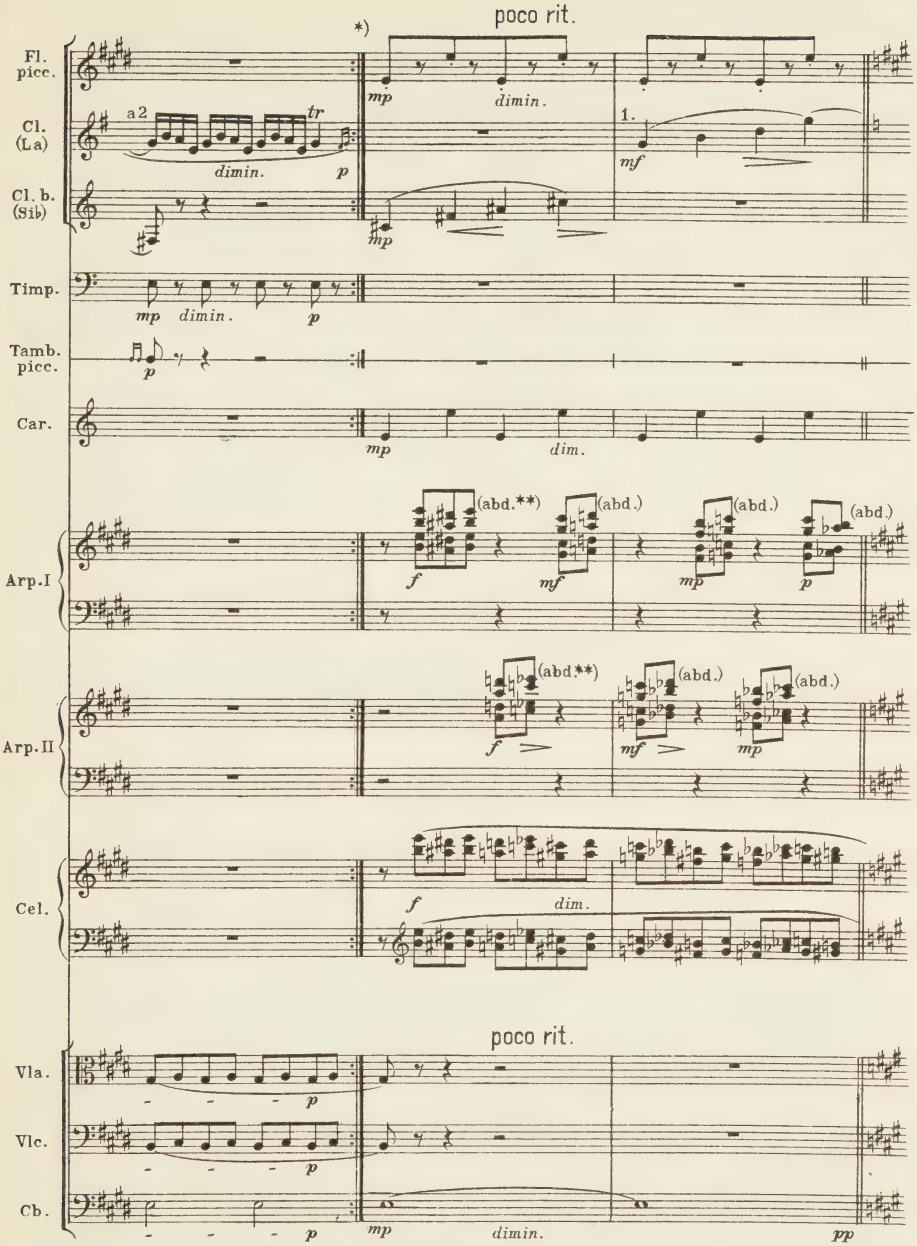

Fl.
Ob.
Cor. ingl.
Cl. (La)
Cl.b. (Sib)
Fg.
Cor. (Fa)
Tr. (Do)
Trb.
Tb.
Timp.
Trgl.
Arp.I.II
Cel.
Chit.
Vl.I
Vl.II
Vla.
Vlc.
Cb.
a 2
sempre f
mf
1.
3.
4.
Solo
mp
espr.


35
a 2
Fl.
Fl. picc.
Ob.
Cl. b. (Sib)
Fg.
Cfg.
Cor. (Fa)
Tr. (Do)
Trb.
Timp.
Car.
Xyl.
Arp.I.II
Chit.
(abd.*)
spicc.
pizz.
arco
mp(legg.)
Vl. I
Vl. II
Vla.
Vlc.
Cb.

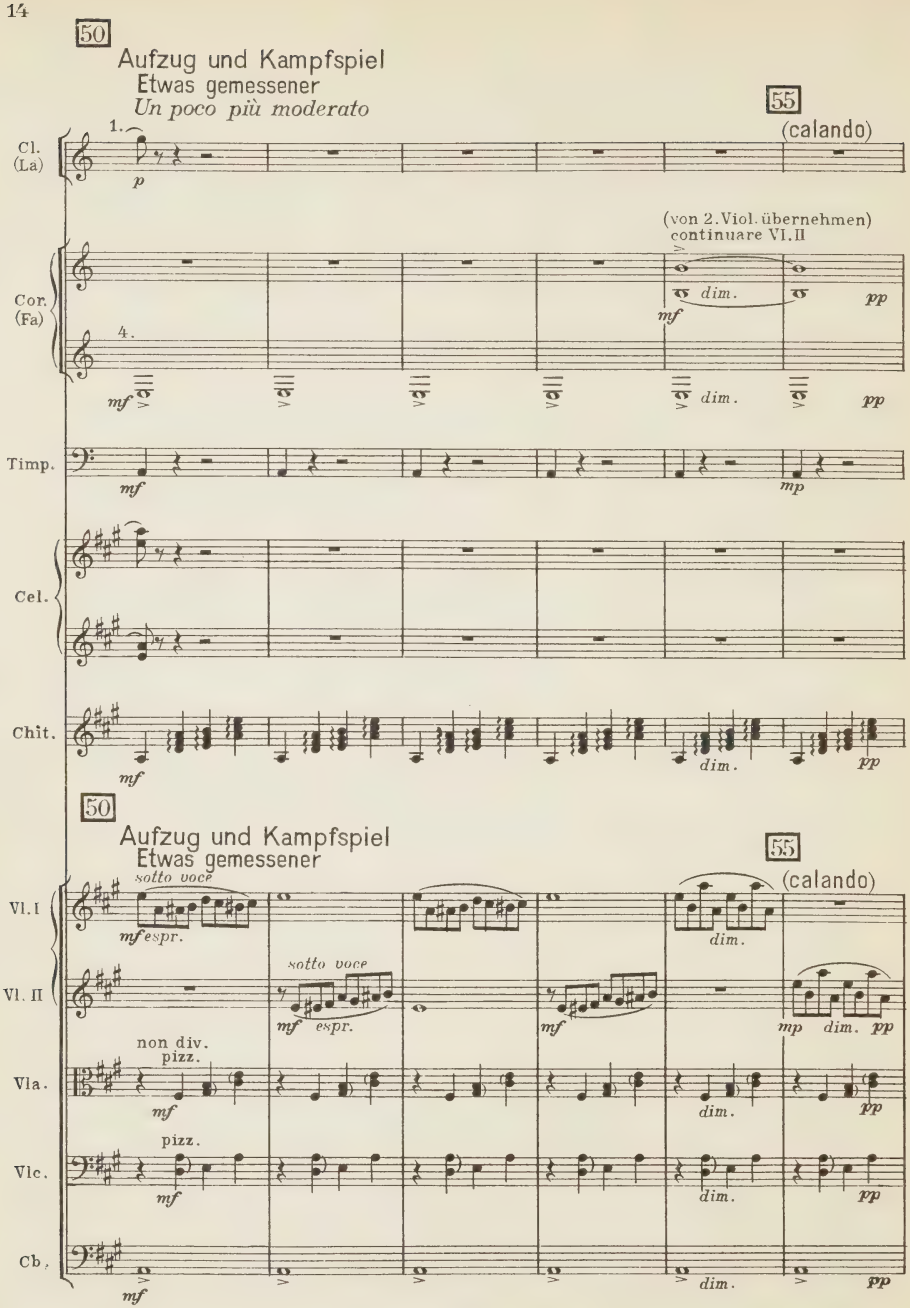
*) smorz.

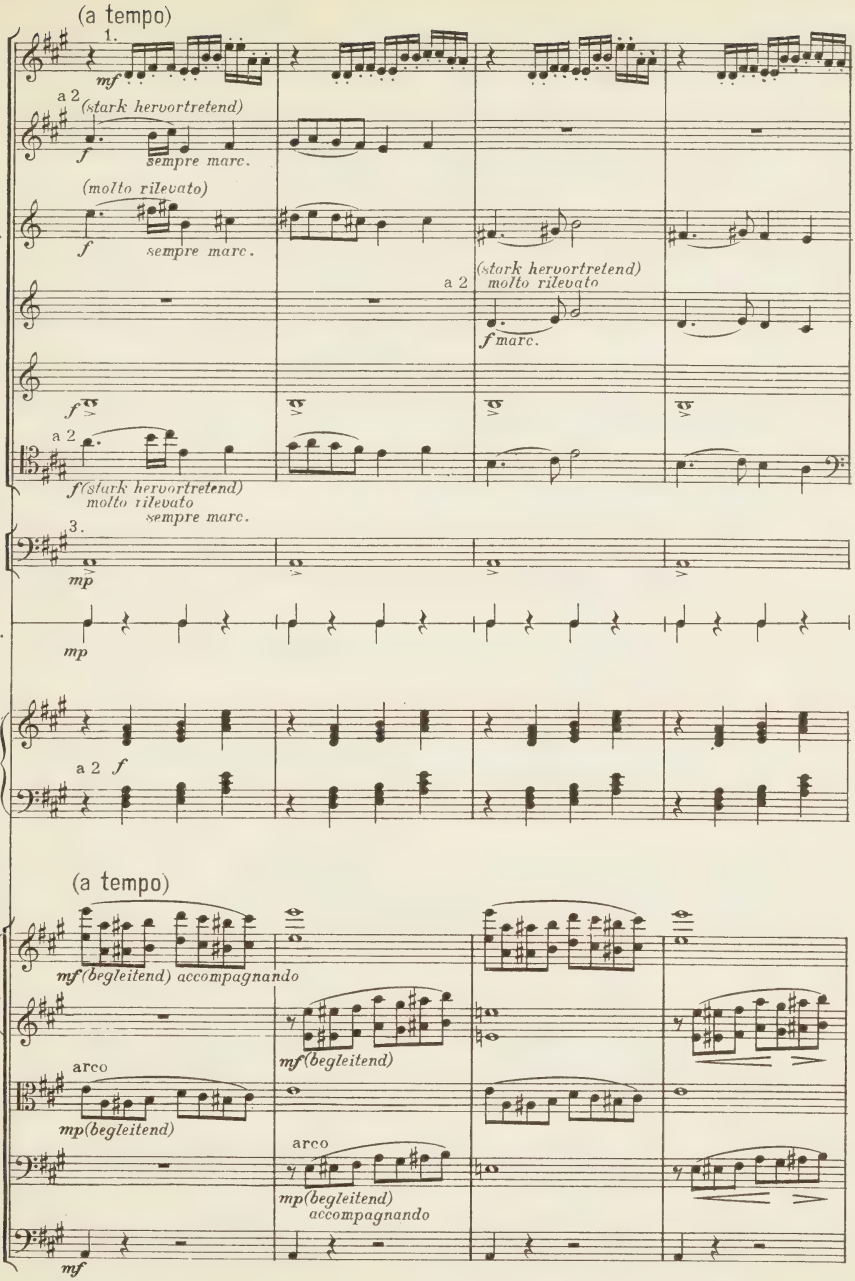

40
a 2
Fl.
Fl. picc.
Ob.
Cor. ingl.
Cl. (La)
Cl. b. (Sib)
Fg.
Cfg.
Cor. (Fa)
Tr. (Do)
Trb.
Tb.
Timp.
Trgl.
Ptti.
Car.
Xyl.
Arp. I. II
glissa
40
Vl. I
Vl. II
Vla.
Vlc.
Cb.
molto
cresc.
arco
pizz.

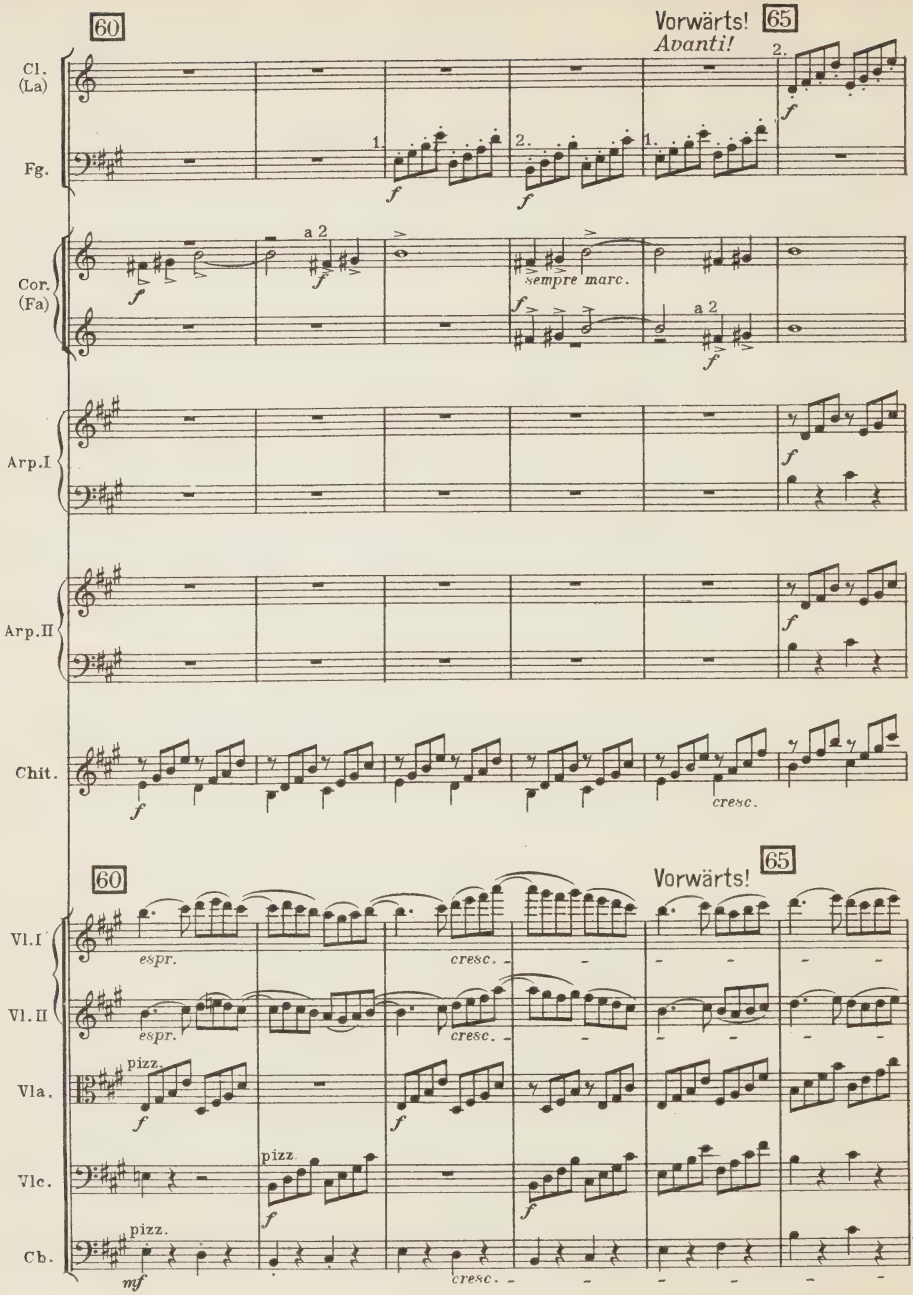

45
Fl.
Fl. picc.
Ob.
Cor. ingl.
Cl. (La)
Cl. b. (Sib)
Fg.
Cor. (Fa)
Tr. (Do)
Trb.
Tb.
Timp.
Trgl.
Tamb. picc.
Tbrn.
a 2
(stacc.)
dim.
1. gest. chiuso
3. gest. chiuso
1. Solo (hervortretend) rilevato
45
Vl. I
Vl. II
Vla.
Vlc.
Cb.
arco
pizz.
cresc.
dimin.

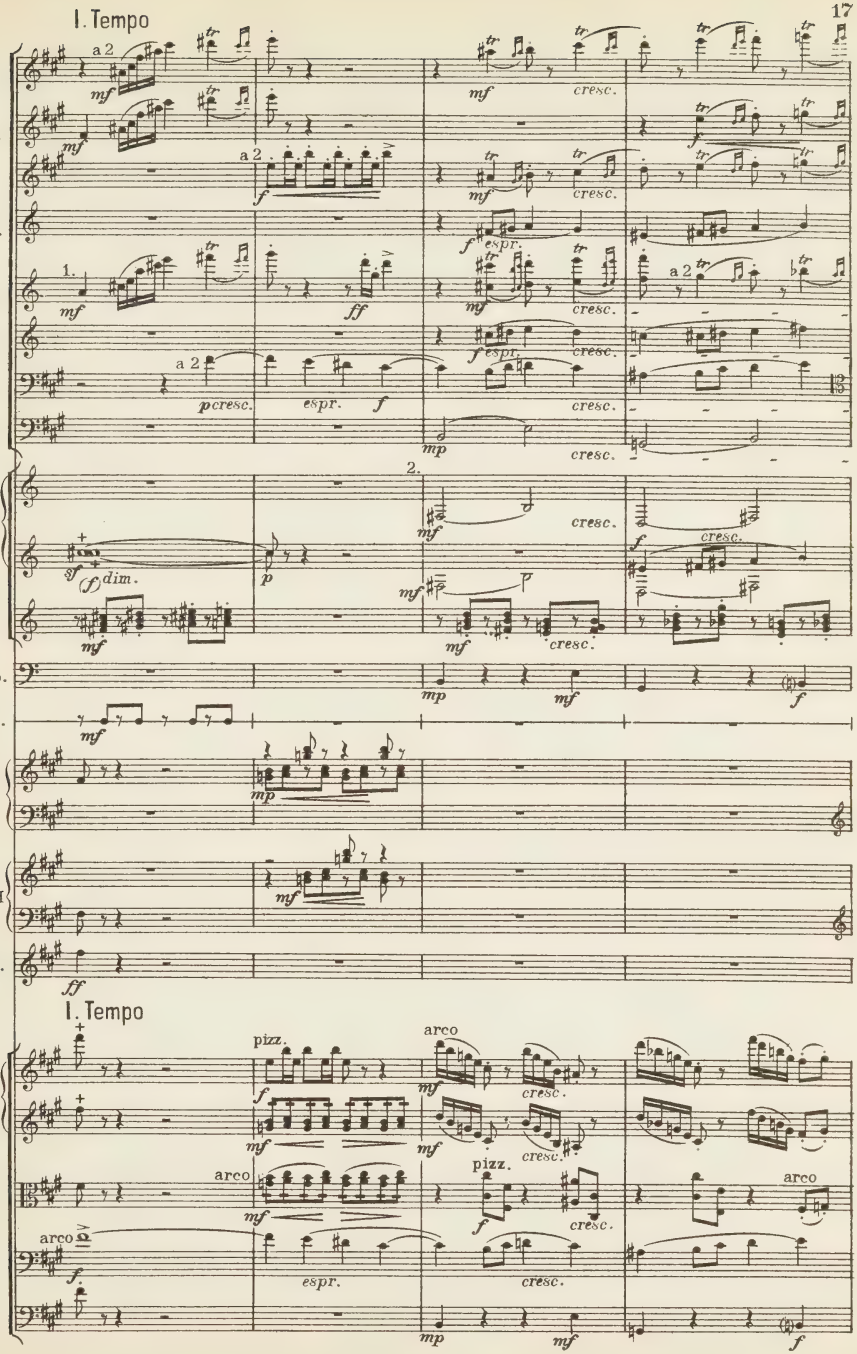


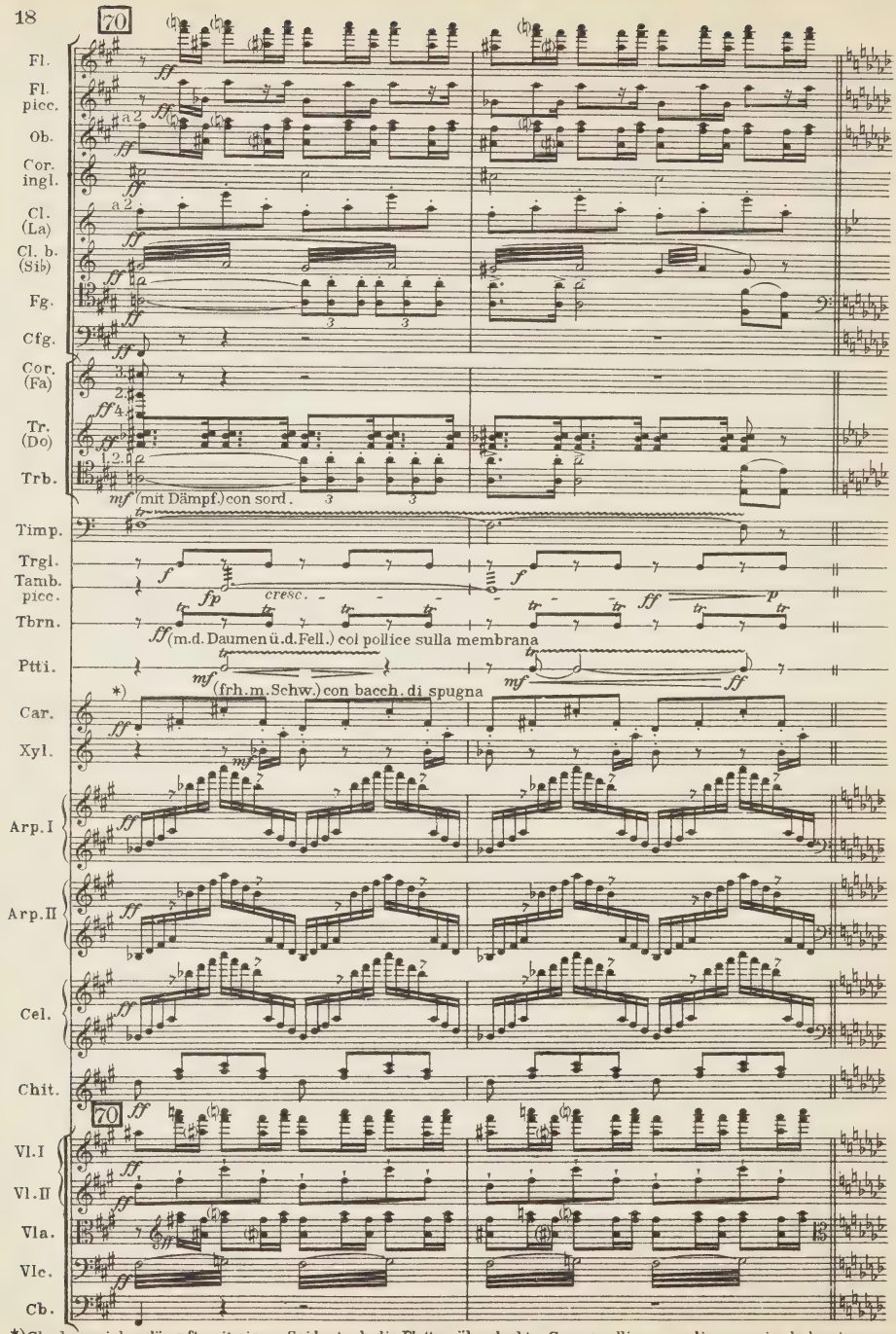

*) Repetition ad libitum
**) smorzare


50
Aufzug und Kampfspiel
Etwas gemessener
Un poco più moderato
55
(calando)
Cl. (La)
1.
p
(von 2. Viol. übernehmen)
continuare VI. II
Cor. (Fa)
4.
mf
dim.
pp
Timp.
mf
mp
Cel.
Chit.
mf
dim.
pp
50
Aufzug und Kampfspiel
Etwas gemessener
55
(calando)
Vl. I
sotto voce
mf espr.
dim.
Vl. II
sotto voce
mf espr.
mf
mp
dim.
pp
Vla.
non div.
pizz.
mf
dim.
pp
Vlc.
pizz.
mf
dim.
pp
Cb.
mf
dim.
pp

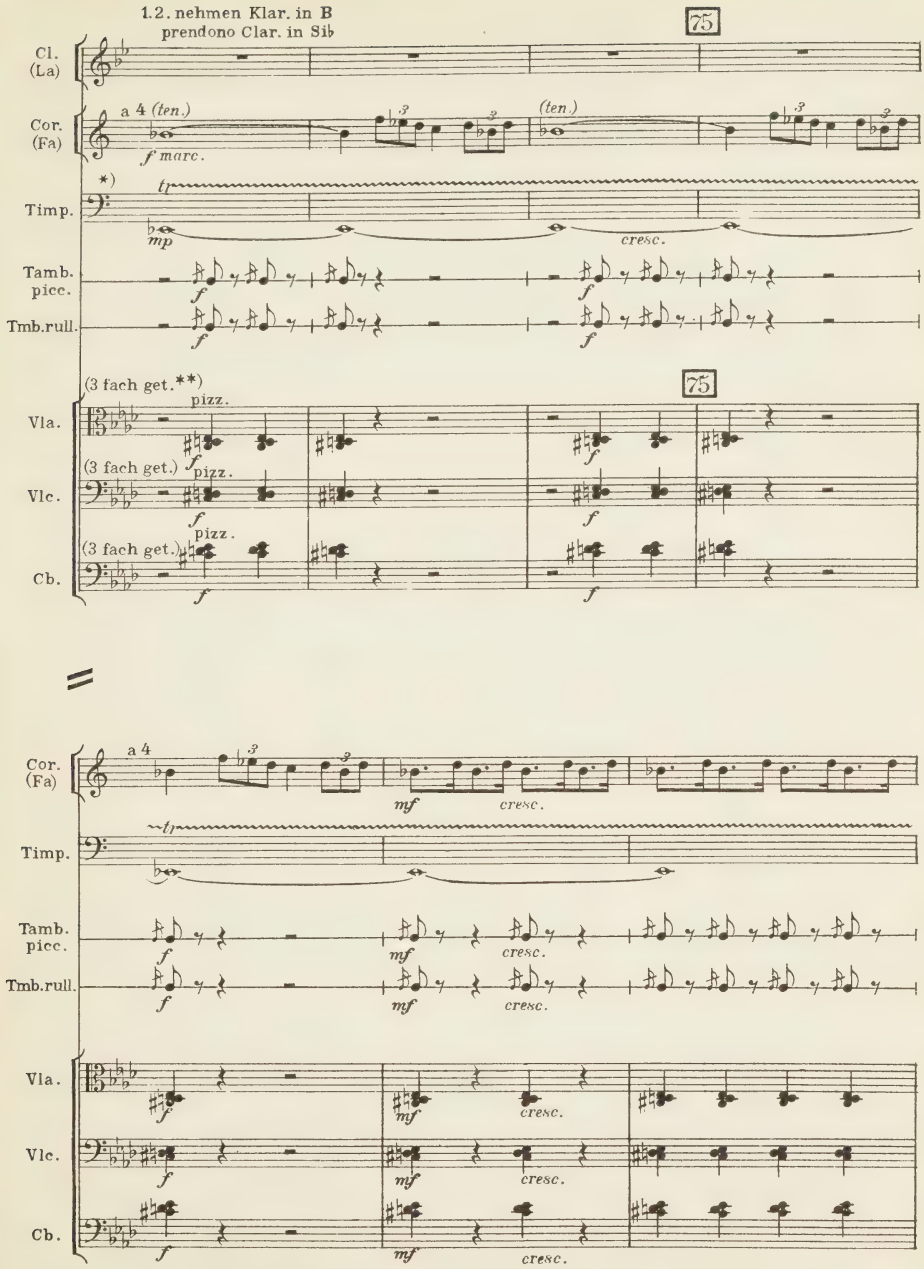

(a tempo)
Fl.
1.
mf
a 2
(stark hervortretend)
Ob.
f
sempre marc.
(molto rilevato)
Cor. ingl.
f
sempre marc.
Cl. (La)
a 2
(stark hervortretend)
molto rilevato
f marc.
Cl. b. (Sib)
f
a 2
Fg.
f (stark hervortretend)
molto rilevato
sempre marc.
3.
Trb.
mp
Gr. C. e Ptti.
mp
Arp. I. II
a 2 f
(a tempo)
Vl. I
mf (begleitend) accompagnando
Vl. II
mf (begleitend)
arco
Vla.
mp (begleitend)
arco
Vlc.
mp (begleitend)
accompagnando
Cb.
mf


60
Vorwärts!
Avanti!
65
Cl. (La)
Fg.
1.
2.
f
a 2
Cor. (Fa)
sempre marc.
Arp.I
Arp.II
Chit.
cresc.
espr.
pizz.
Vl.I
Vl.II
Vla.
Vlc.
Cb.
mf


I. Tempo
Fl.
Fl. picc.
Ob.
Cor. ingl.
Cl. (La)
Cl. b. (Sib)
Fg.
Cfg.
Cor. (Fa)
Tr. (Do)
Timp.
Tbrn.
Arp. I
Arp. II
Chit.
I. Tempo
Vl. I
Vl II
Vla.
Vlc.
Cb.
a 2
1.
2.
pizz.
arco
espr.
cresc.
dim.

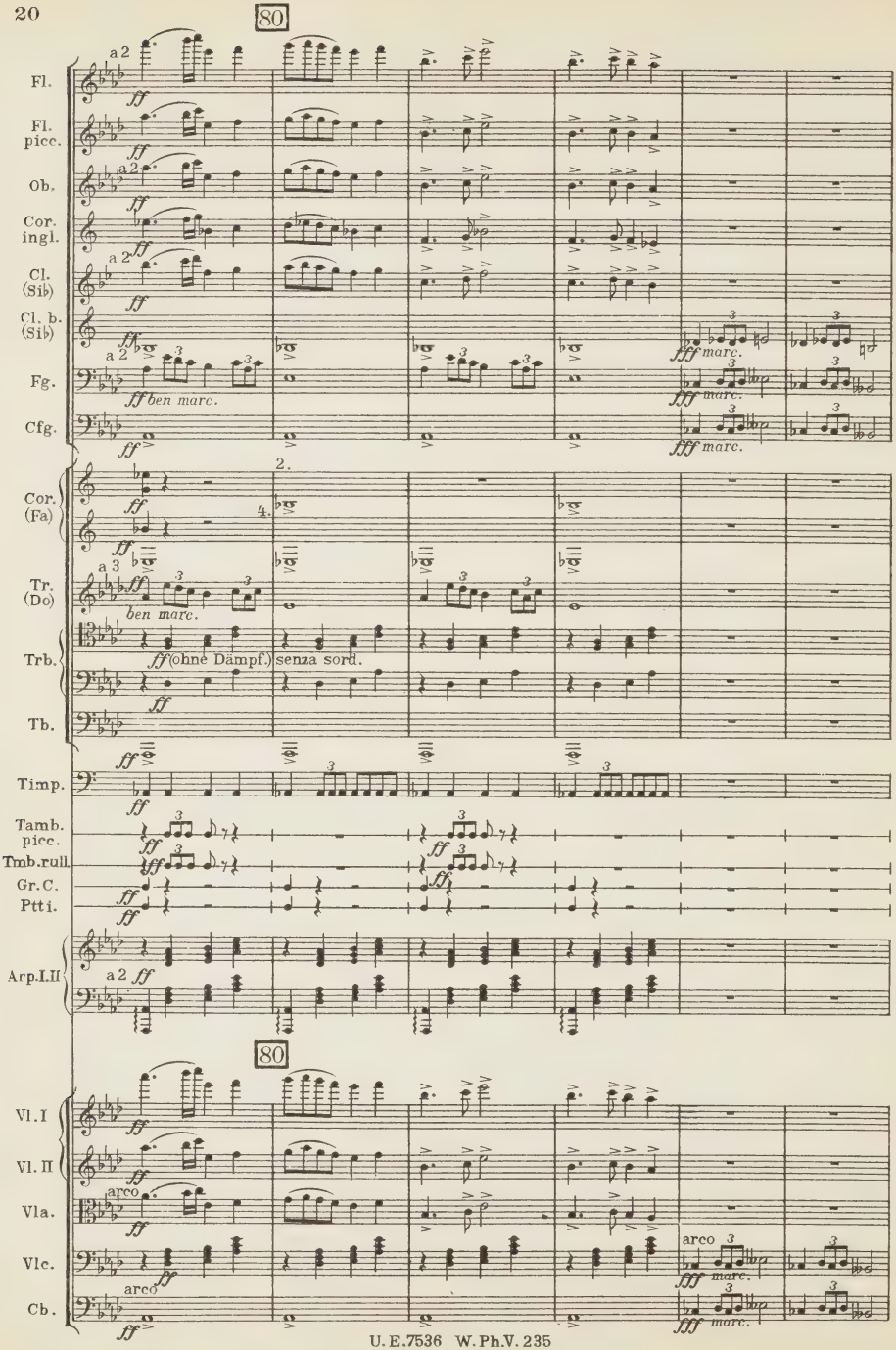


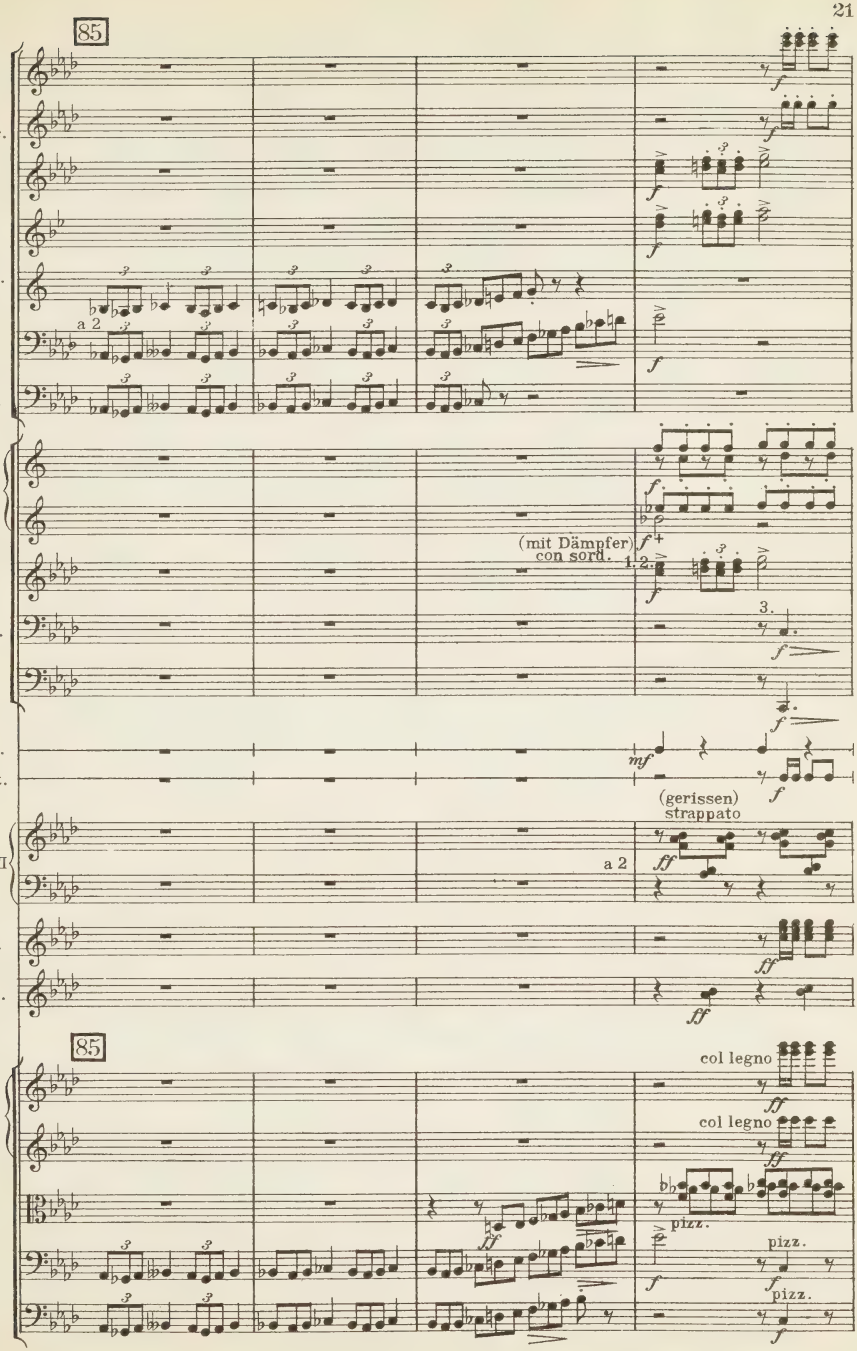

*) Glockenspiel gedämpft: mit einem Seidentuch die Platten überdeckt. Campanelli con sordine: coprire le lamine con un pannello di seta

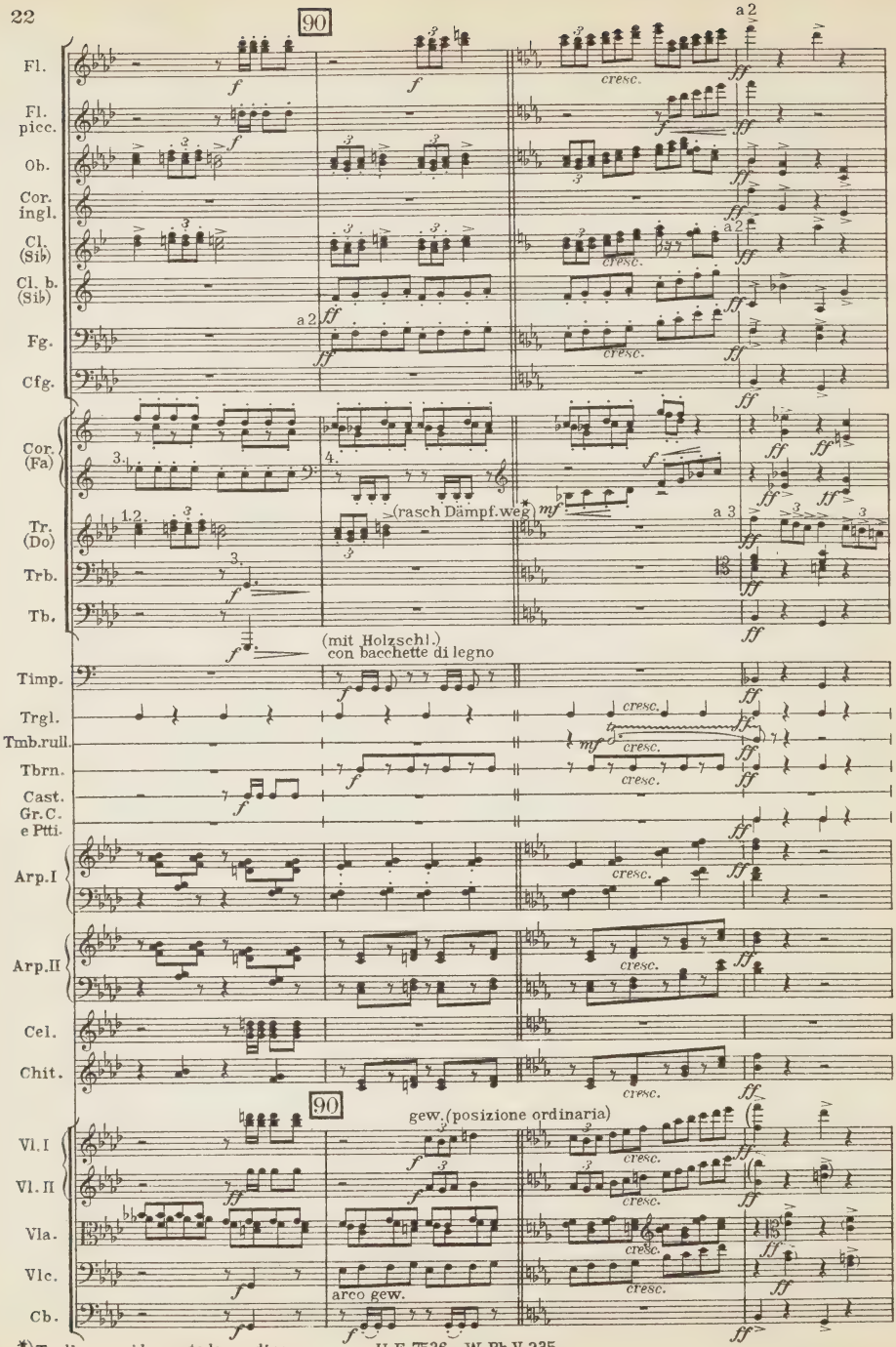



*) Pauke auf das große *es* entspannen, die Wirkung ist beabsichtigt.
Timpani accordati al *mib* grave, l'effetto e intenzionale

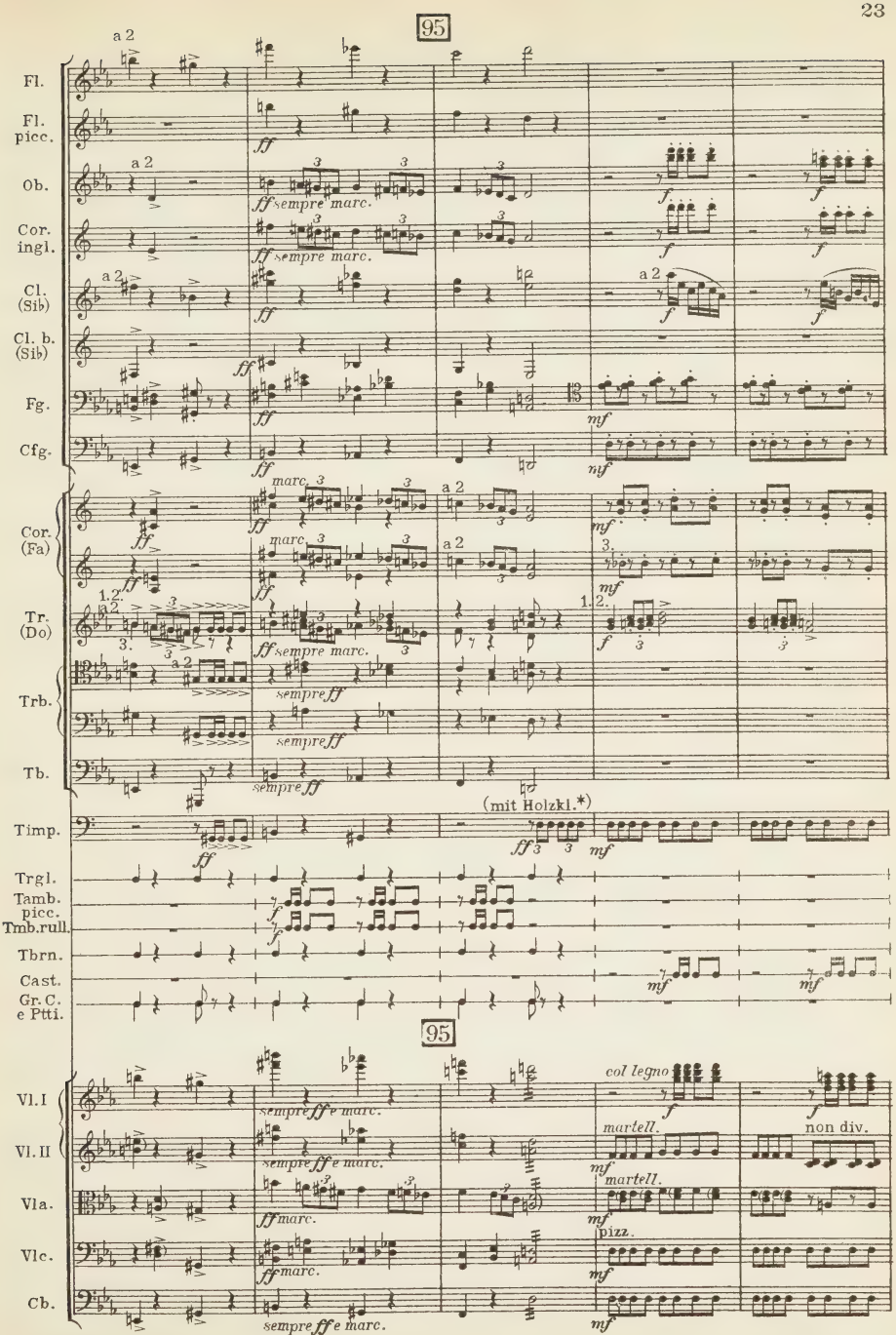
**) div. in 3


80
Fl.
a 2
ff
Fl. picc.
Ob.
Cor. ingl.
Cl. (Si♭)
Cl. b. (Si♭)
Fg.
ff ben marc.
fff marc.
Cfg.
Cor. (Fa)
2.
4.
Tr. (Do)
a 3
ben marc.
Trb.
ff (ohne Dämpf.) senza sord.
Tb.
Timp.
Tamb. picc.
Tmb. rull.
Gr. C.
Ptti.
Arp. I. II
Vl. I
Vl. II
Vla.
arco
Vlc.
Cb.

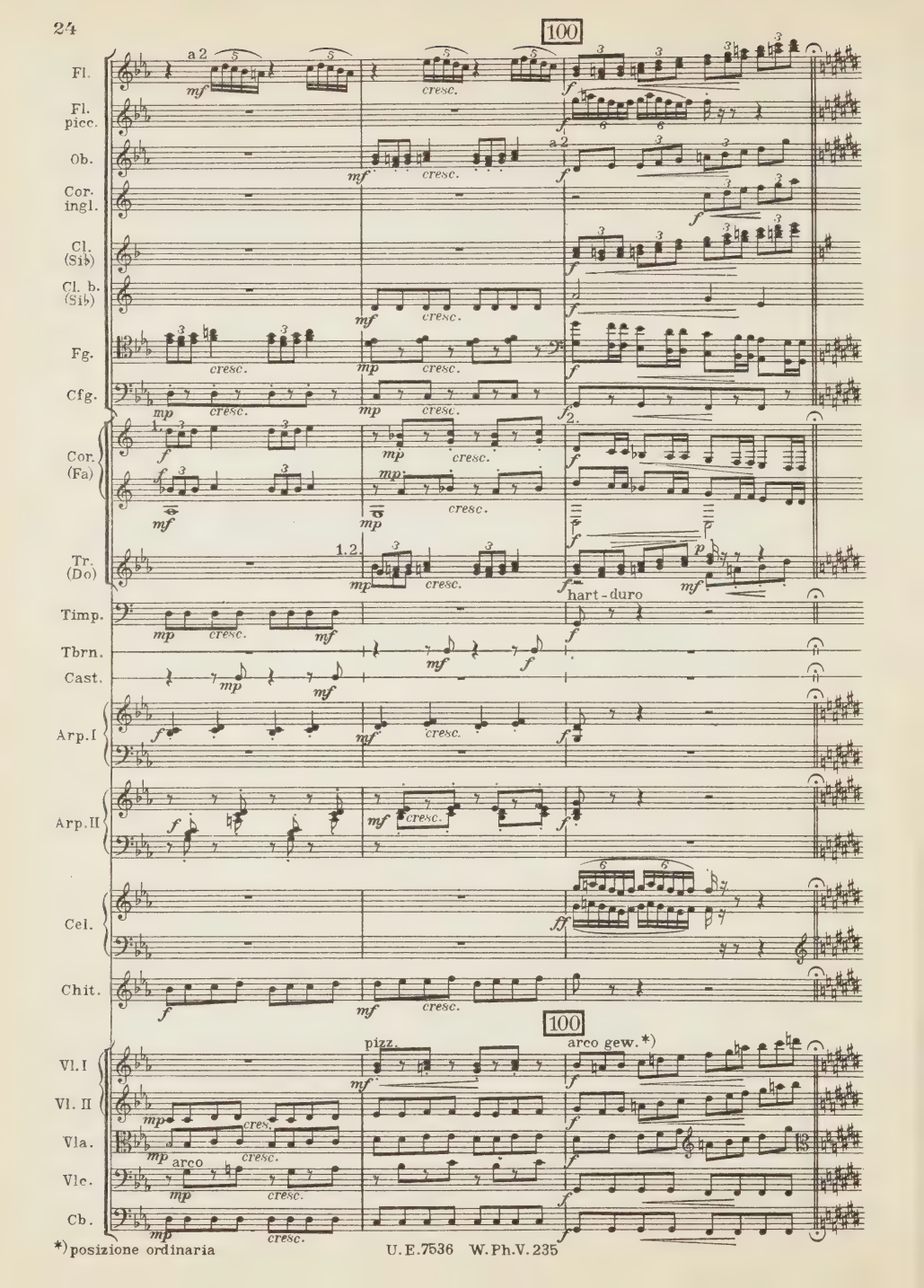

85
Fl.
Fl. picc.
Ob.
Cl. (Sib)
Cl. b. (Sib)
a 2
Fg.
Cfg.
Cor. (Fa)
Tr. (Do)
(mit Dämpfer)
con sord.
1. 2.
3.
Trb.
Tb.
Trgl.
Cast.
(gerissen)
strappato
Arp. I. II
a 2
Cel.
Chit.
85
Vl. I
Vl. II
col legno
col legno
Vla.
pizz.
Vlc.
pizz.
Cb.
pizz.



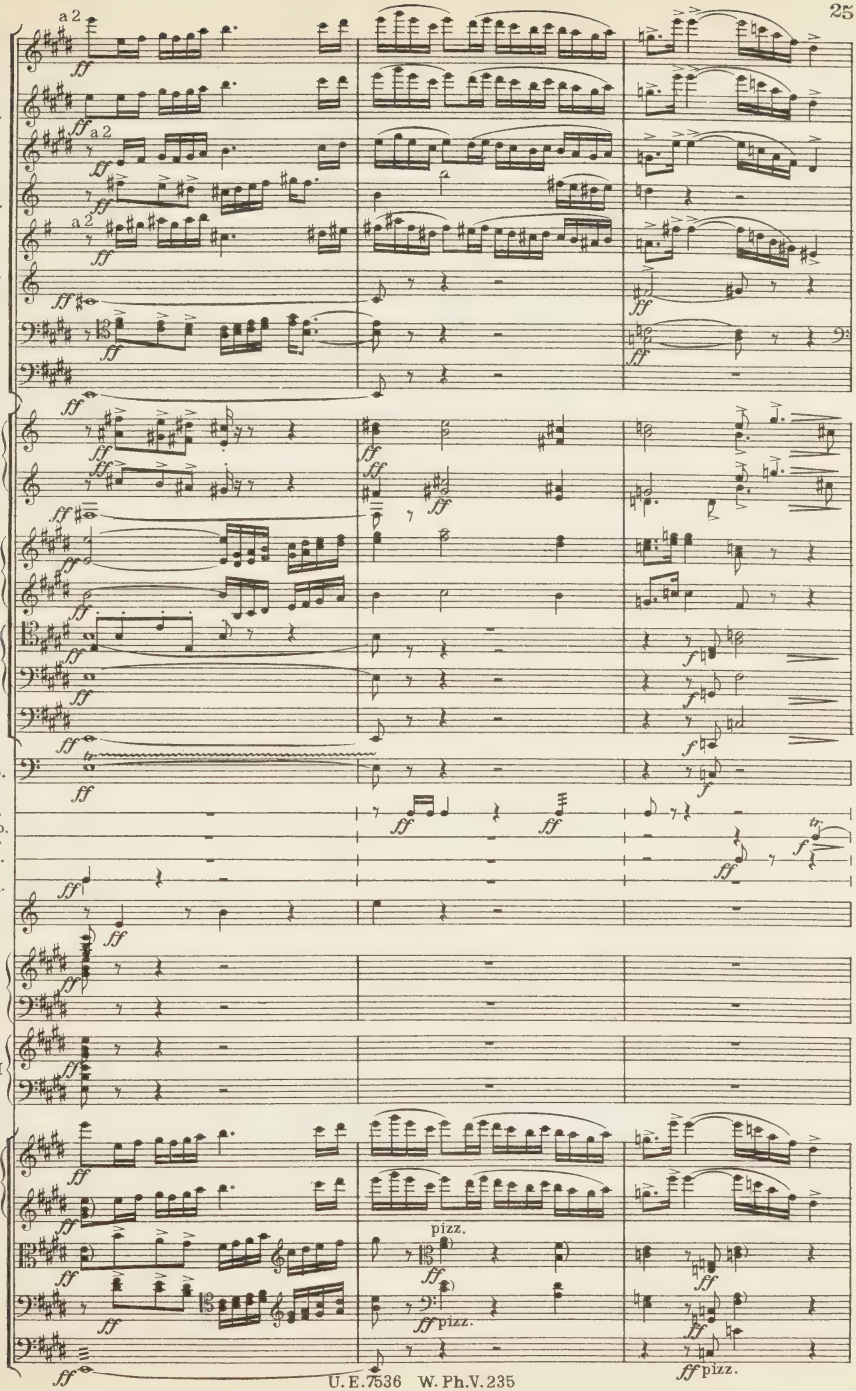

*) Togliere rapidamente la sordina

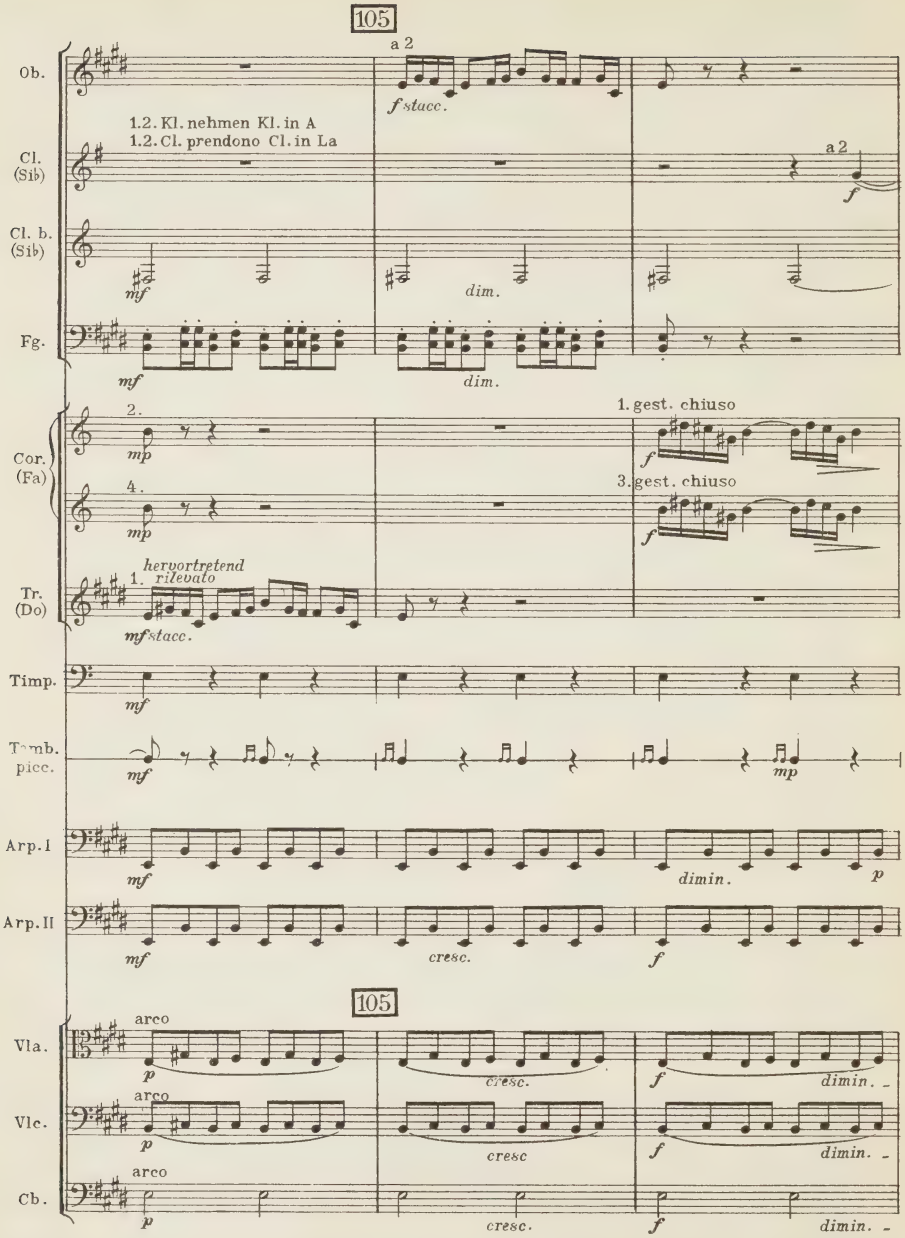


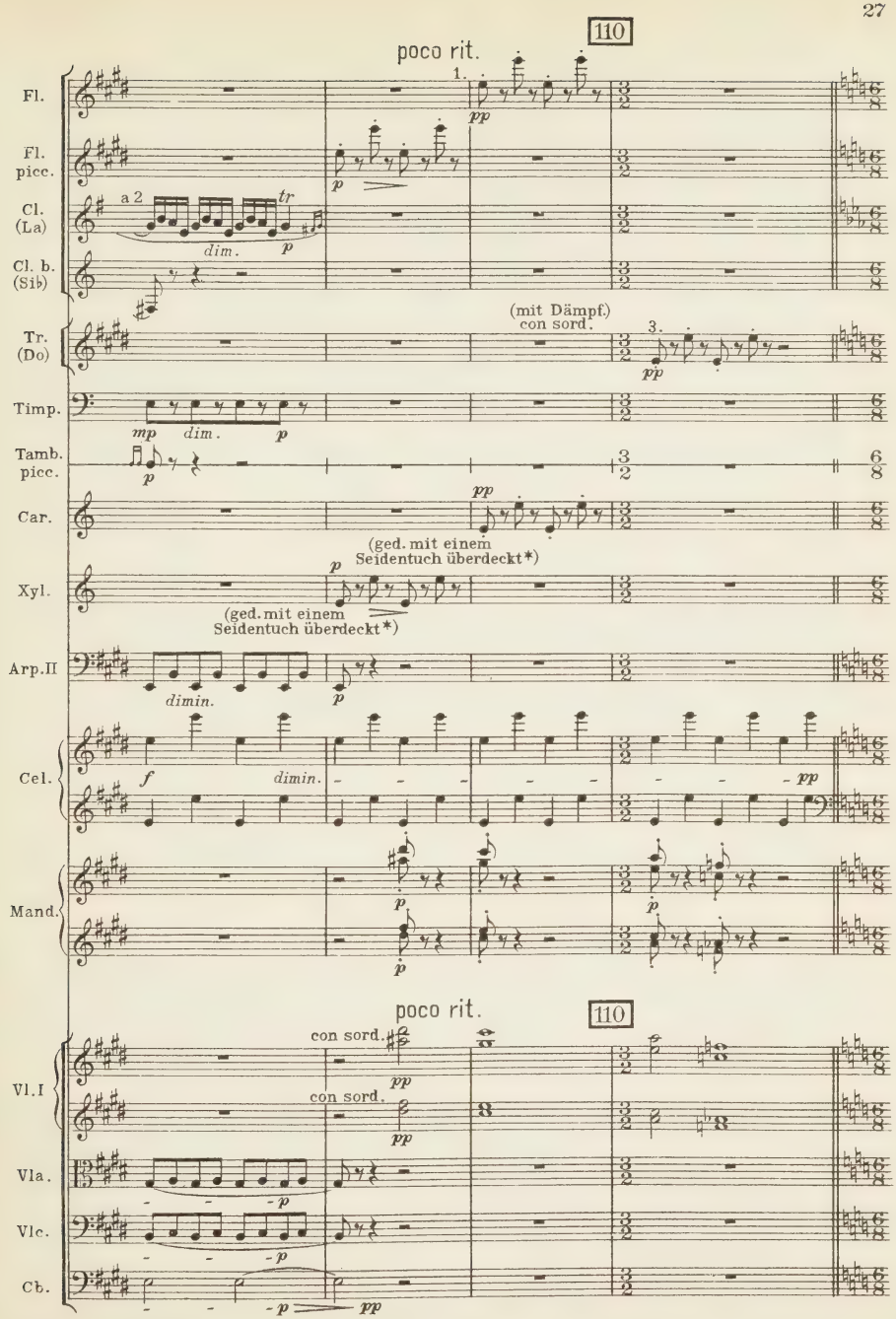

*)con bacch.di legno



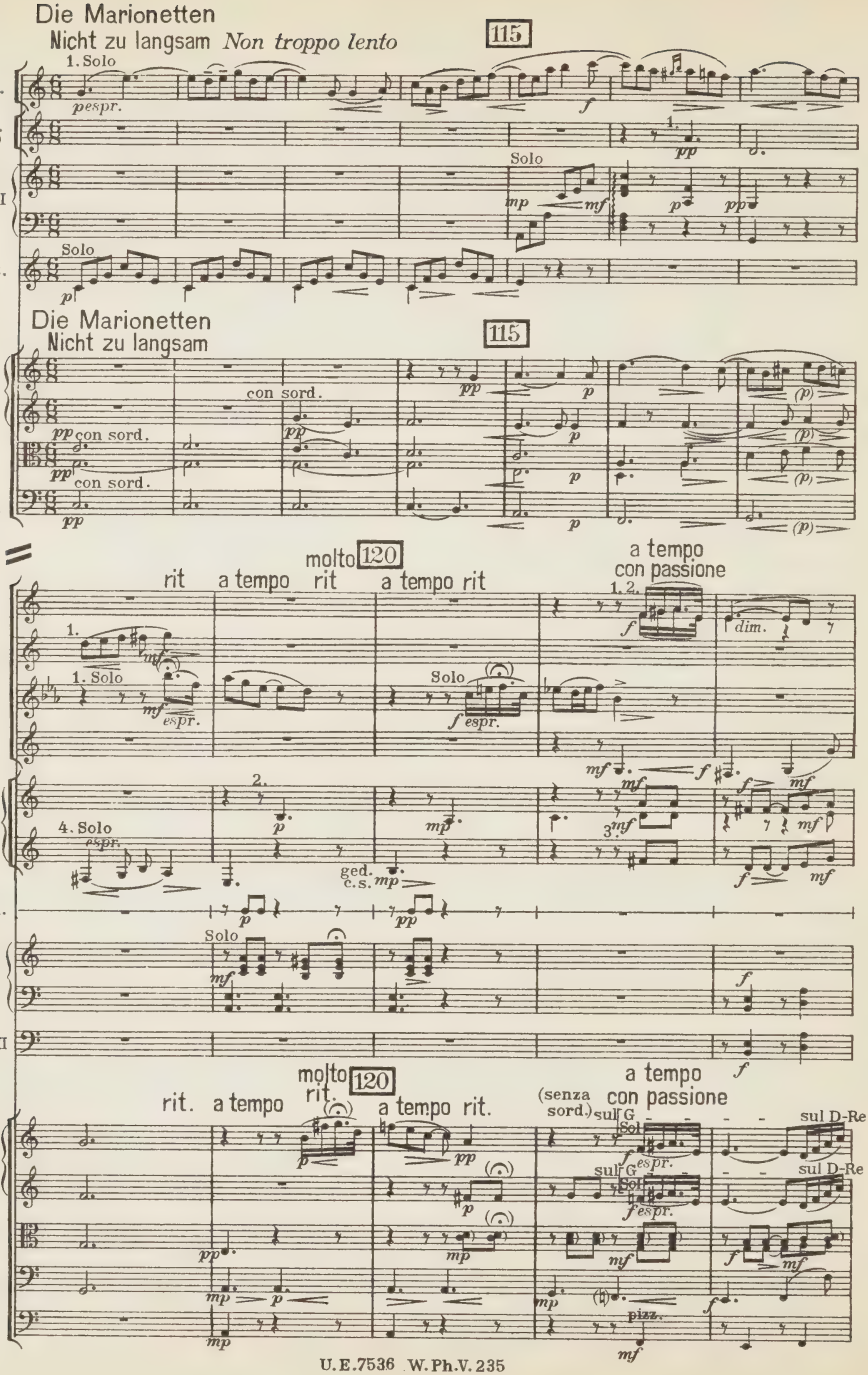

*) posizione ordinaria

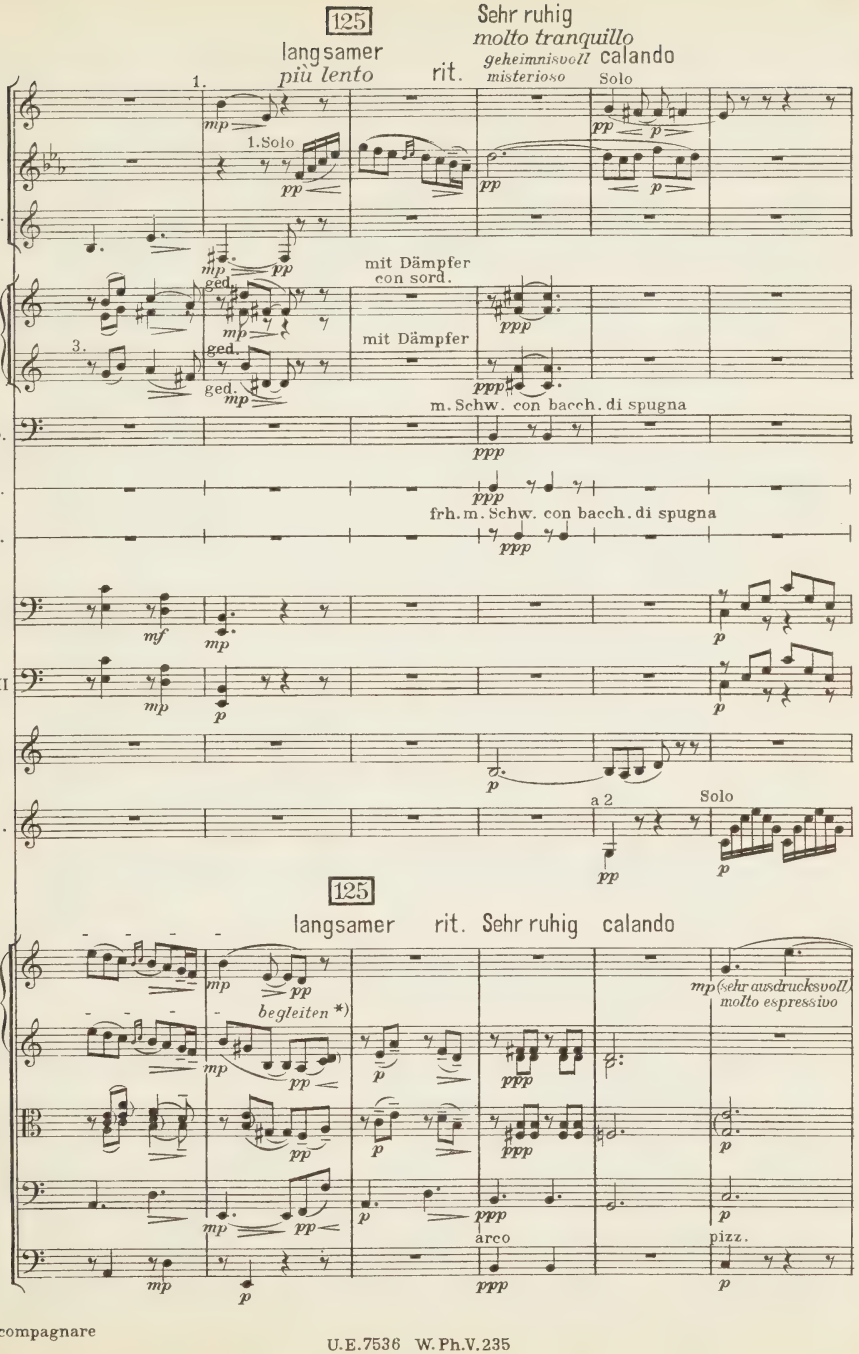

Fl.
Fl. picc.
Ob.
Cor. ingl.
Cl. (Sib)
Cl. b. (Sib)
Fg.
Cfg.
Cor. (Fa)
Tr. (Do)
Trb.
Tb.
Timp.
Trgl.
Tamb. picc.
Tbrn.
Gr.C. e Ptti.
Car.
Arp. I
Arp. II
Vl. I
Vl. II
Vla.
Vlc.
Cb.
a 2
pizz.


105
a 2
Ob.
f stacc.
1.2. Kl. nehmen Kl. in A
1.2. Cl. prendono Cl. in La
Cl. (Sib)
a 2
f
Cl. b. (Sib)
mf
dim.
Fg.
mf
dim.
2.
1. gest. chiuso
Cor. (Fa)
mp
f
4.
3. gest. chiuso
mp
f
hervortretend
1. rilevato
Tr. (Do)
mf stacc.
Timp.
mf
Tromb. picc.
mf
mp
Arp. I
mf
dimin.
p
Arp. II
mf
cresc.
f
105
arco
Vla.
p
cresc.
f
dimin.
arco
Vlc.
p
cresc
f
dimin.
arco
Cb.
p
cresc.
f
dimin.

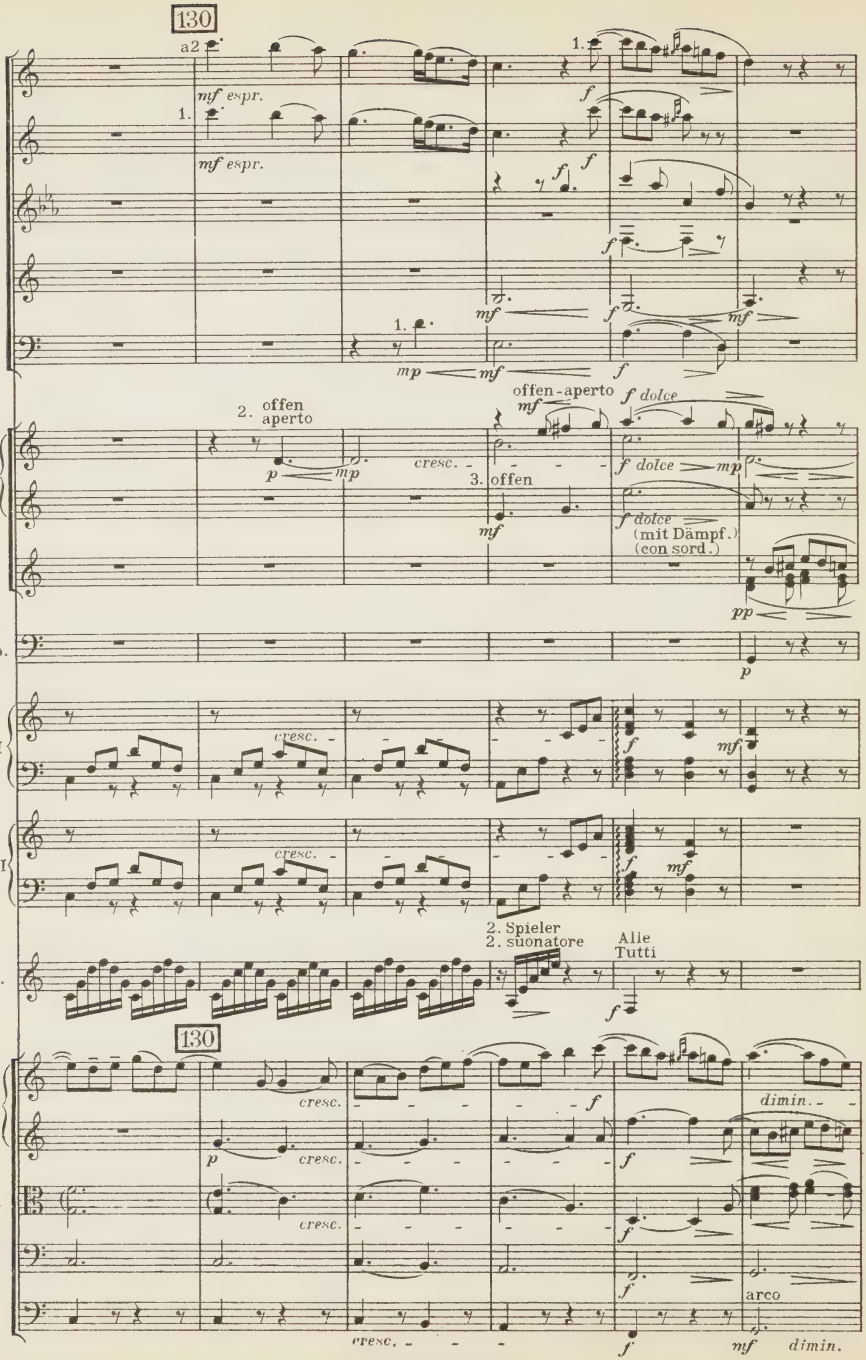


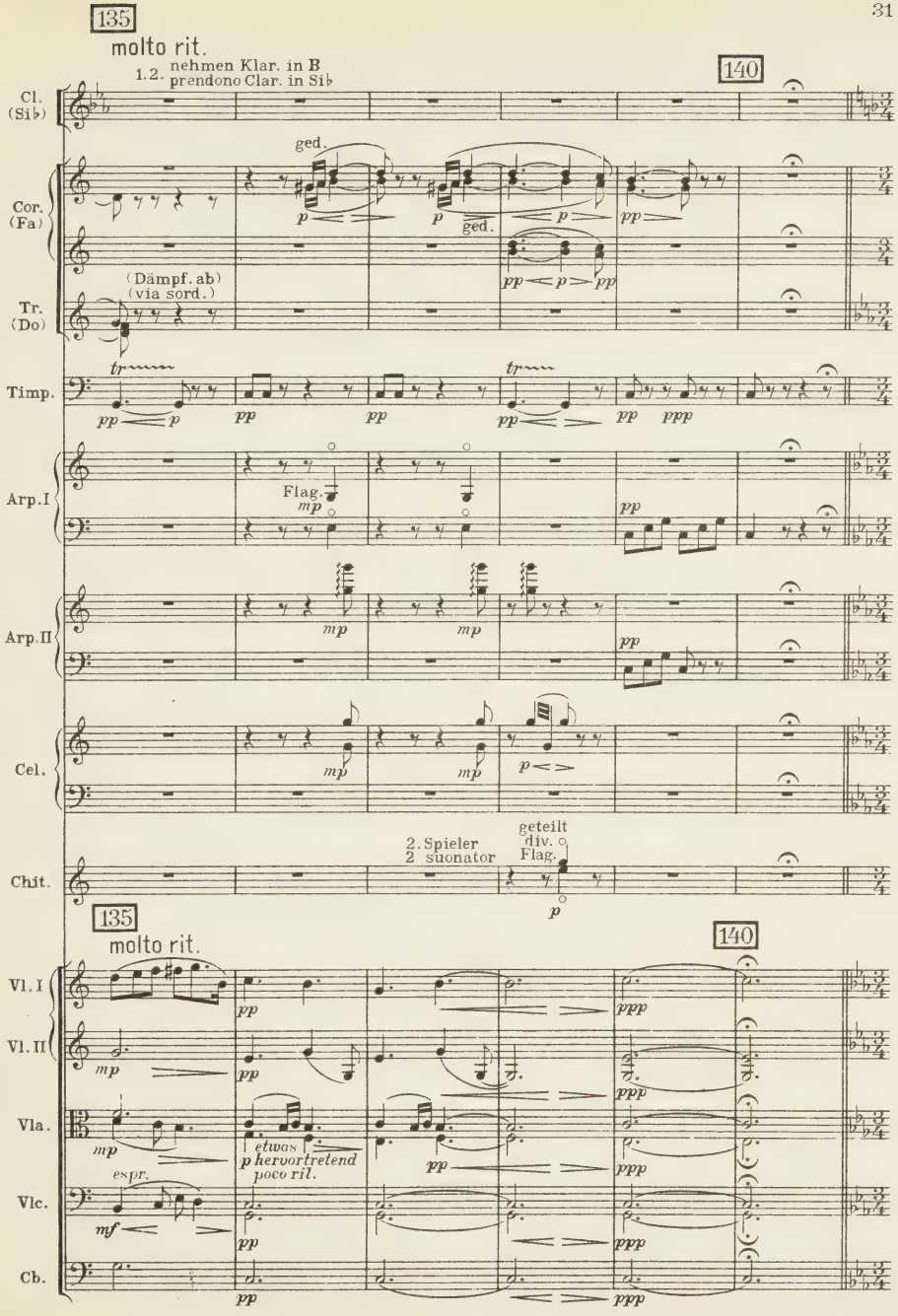

*)con sordina: coprire le lamine con un pannello di seta

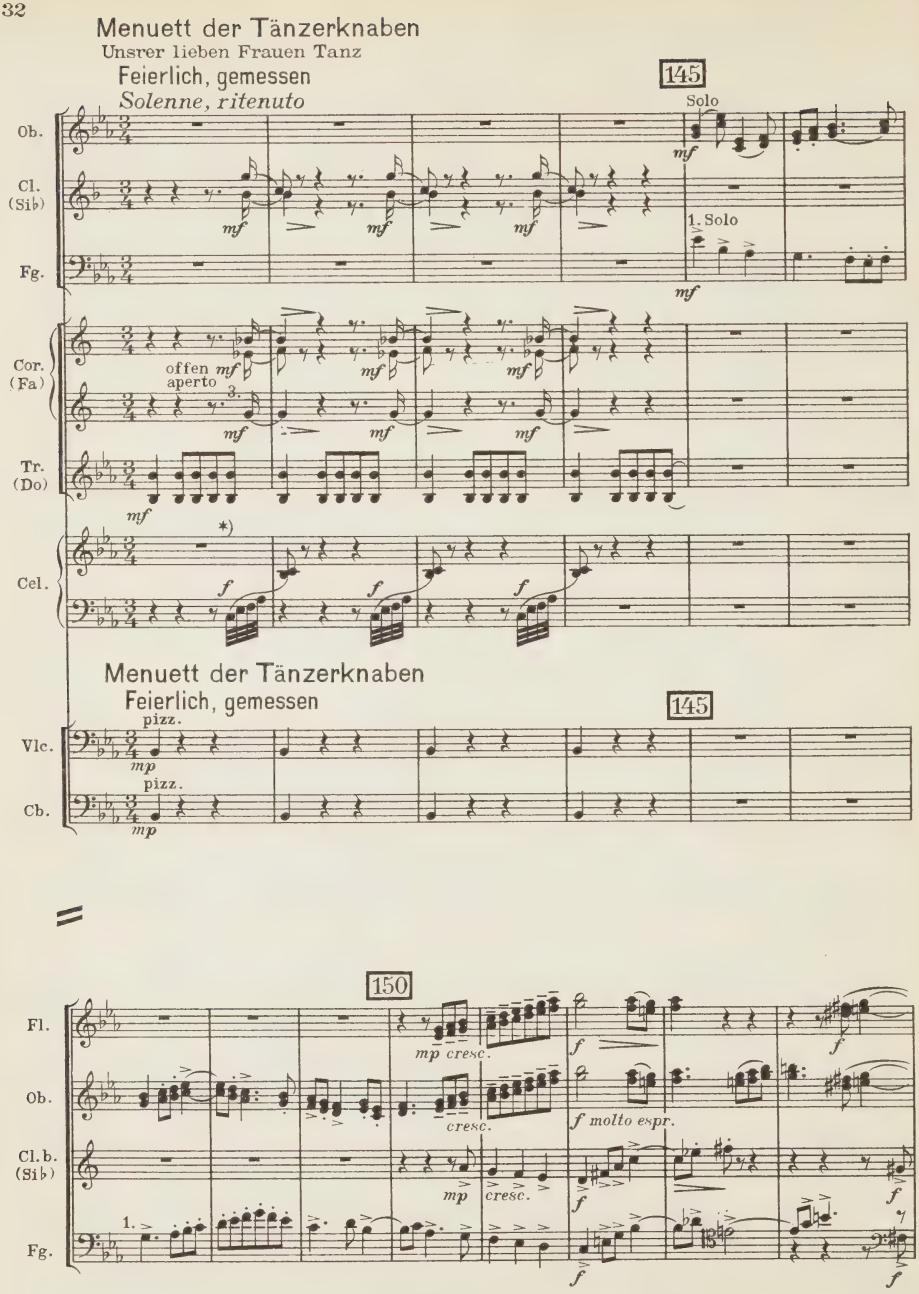

Die Marionetten
Nicht zu langsam Non troppo lento
115
Ob.
Cor. (Fa)
Arp.I
Chit.
Solo
Die Marionetten
Nicht zu langsam
115
Vl.I
Vl.II
Vla.
Vlc.
con sord.
molto 120
rit a tempo rit a tempo rit
a tempo con passione
Fl.
Cl. (La)
Cl.b. (Sib)
Tbrn.
Arp.II
rit. a tempo
molto 120
rit. a tempo rit.
(senza sord.)
sul G
sul D-Re
pizz.
Cb.



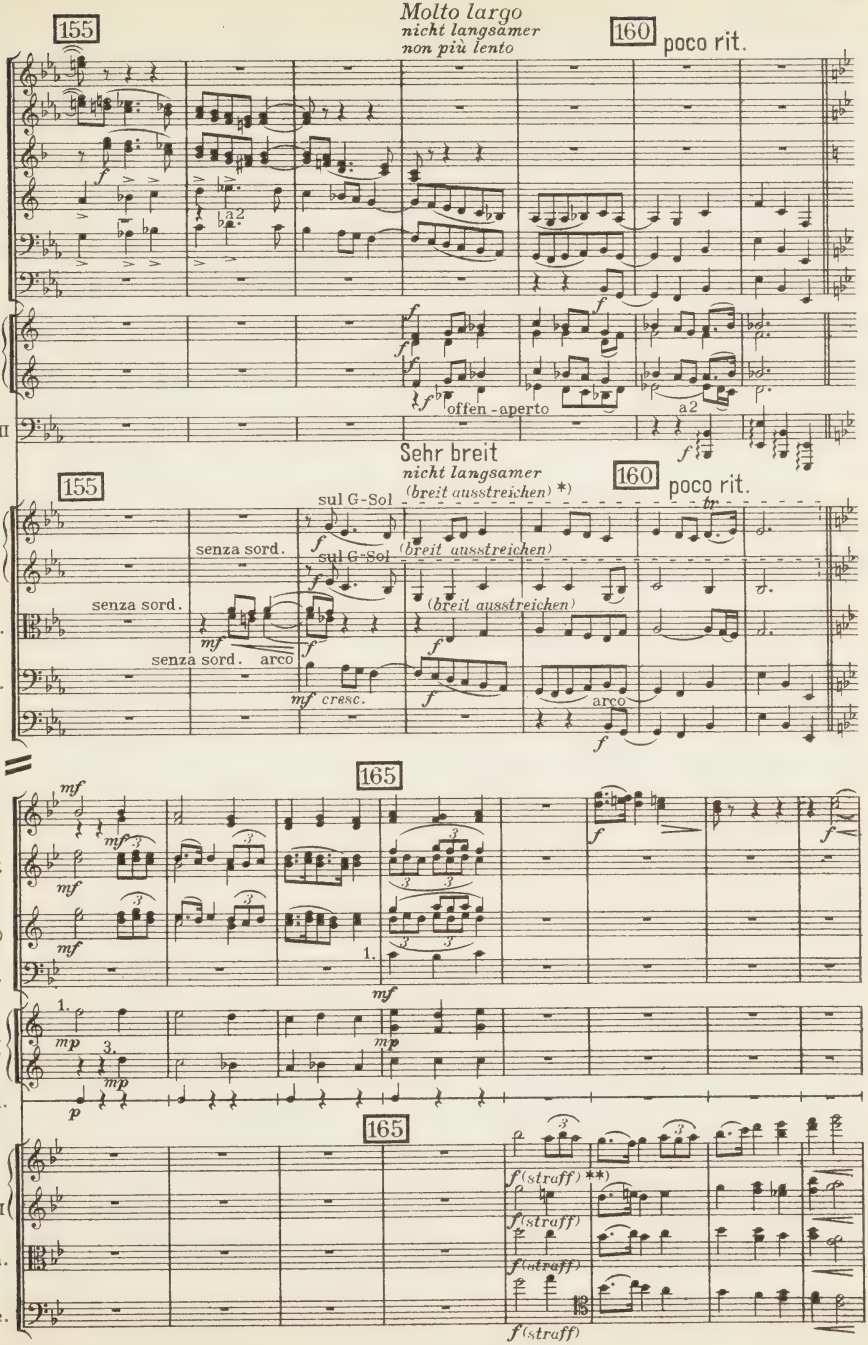

*)accompagnare

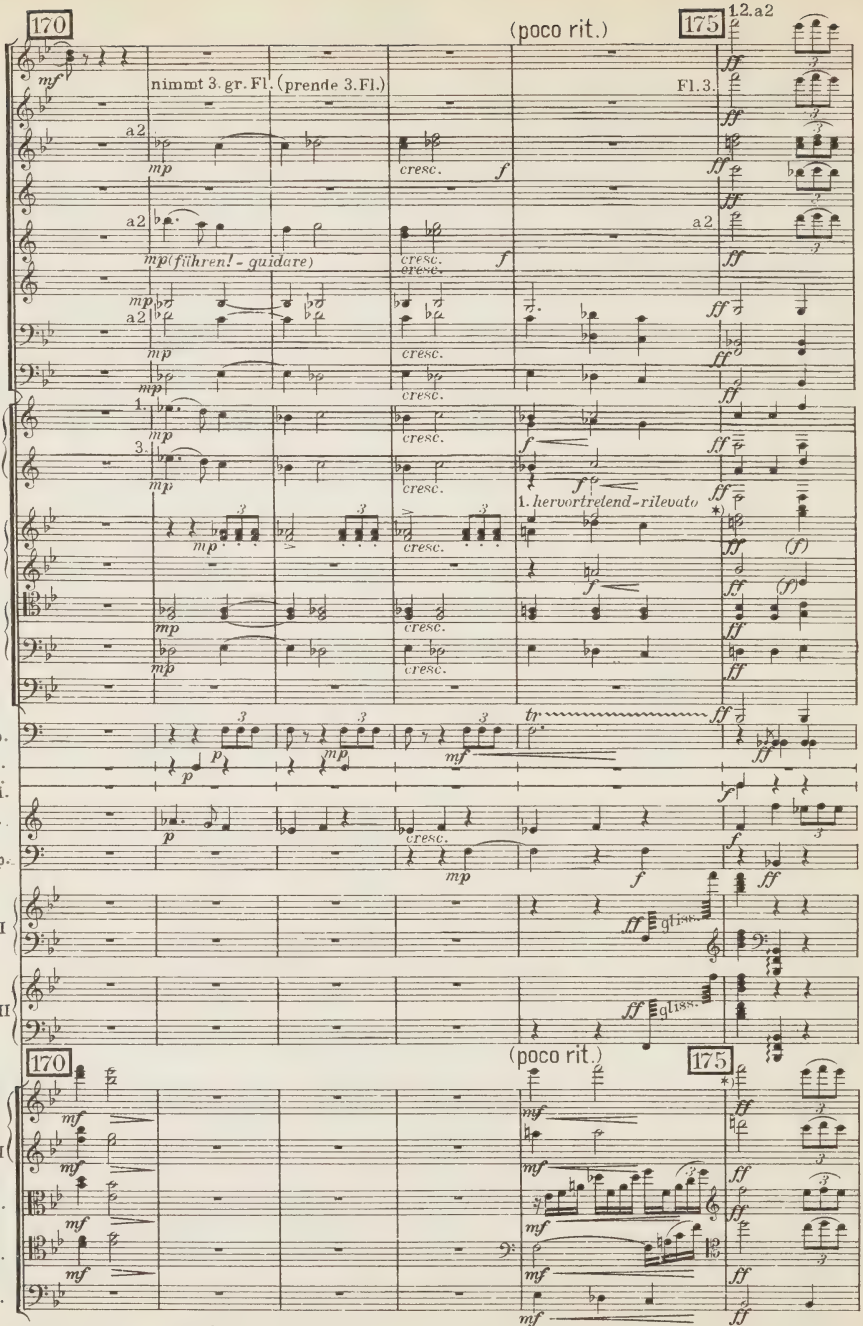

130
a2
Fl.
mf espr.
1.
Ob.
mf espr.
Cl. (La)
Cl. b. (Si♭)
Fg.
mp
mf
f
Cor. (Fa)
2. offen aperto
p
mp
cresc.
offen-aperto
mf
f dolce
3. offen
f dolce
(mit Dämpf.)
(con sord.)
Tr. (Do)
pp
Timp.
p
Arp. I
Arp. II
2. Spieler
2. suonatore
Alle Tutti
Chit.
130
Vl. I
Vl. II
Vla.
Vlc.
Cb.
dimin.
arco
mf
dimin.


135
molto rit.
1.2. nehmen Klar. in B
prendono Clar. in Sib
140
Cl. (Sib)
Cor. (Fa)
Tr. (Do)
ged.
(Dämpf. ab)
(via sord.)
Timp.
Arp. I
Flag.
Arp. II
Cel.
Chit.
2. Spieler
2 suonator
geteilt
div.
Flag.
135
molto rit.
140
Vl. I
Vl. II
Vla.
Vlc.
Cb.
espr.
etwas
hervortretend
poco ril.



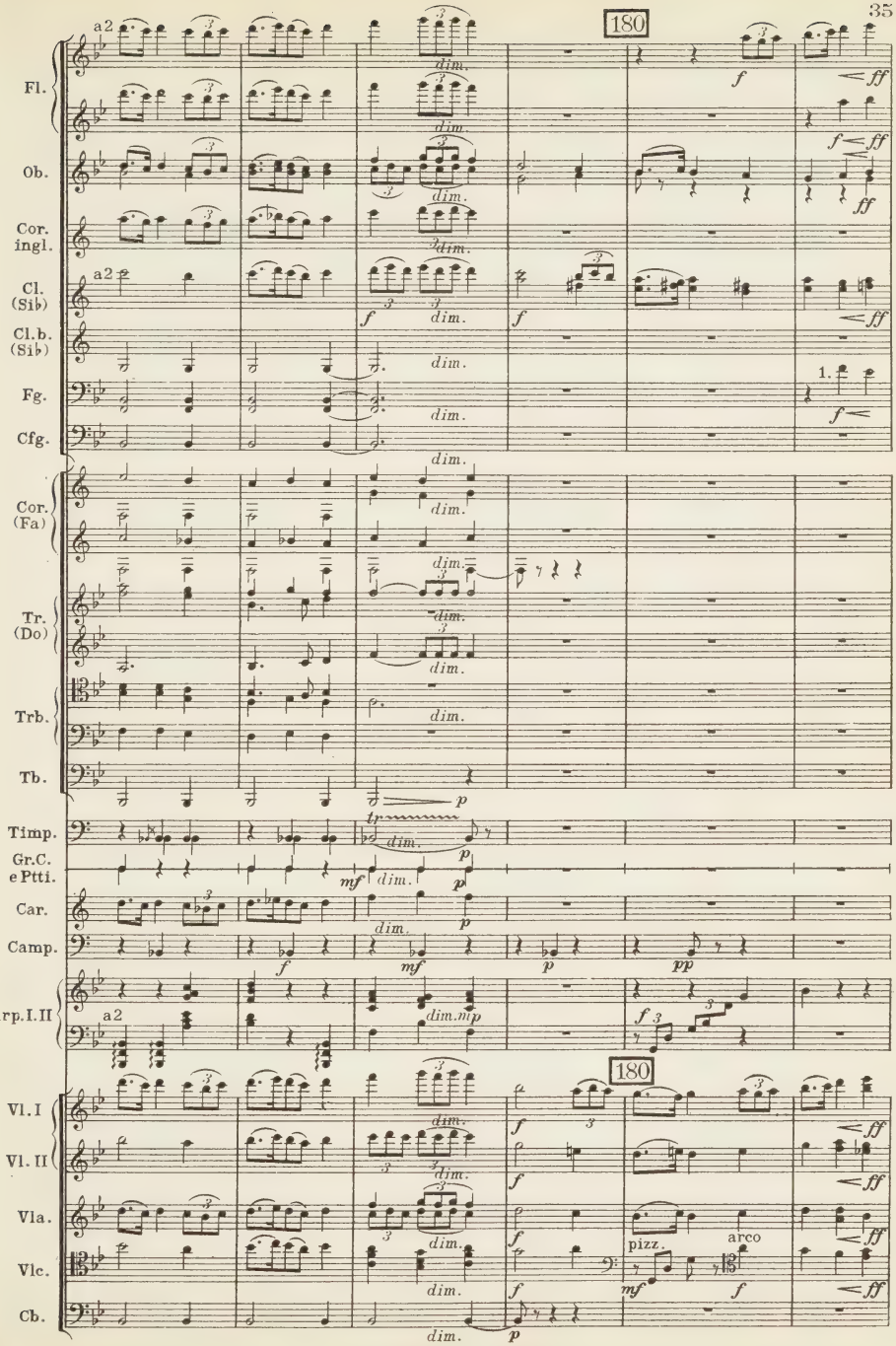

*) eventuell eine Oktave höher falls zu schwach
*) *Eventualmente all' 8va superiore, se troppo debole*

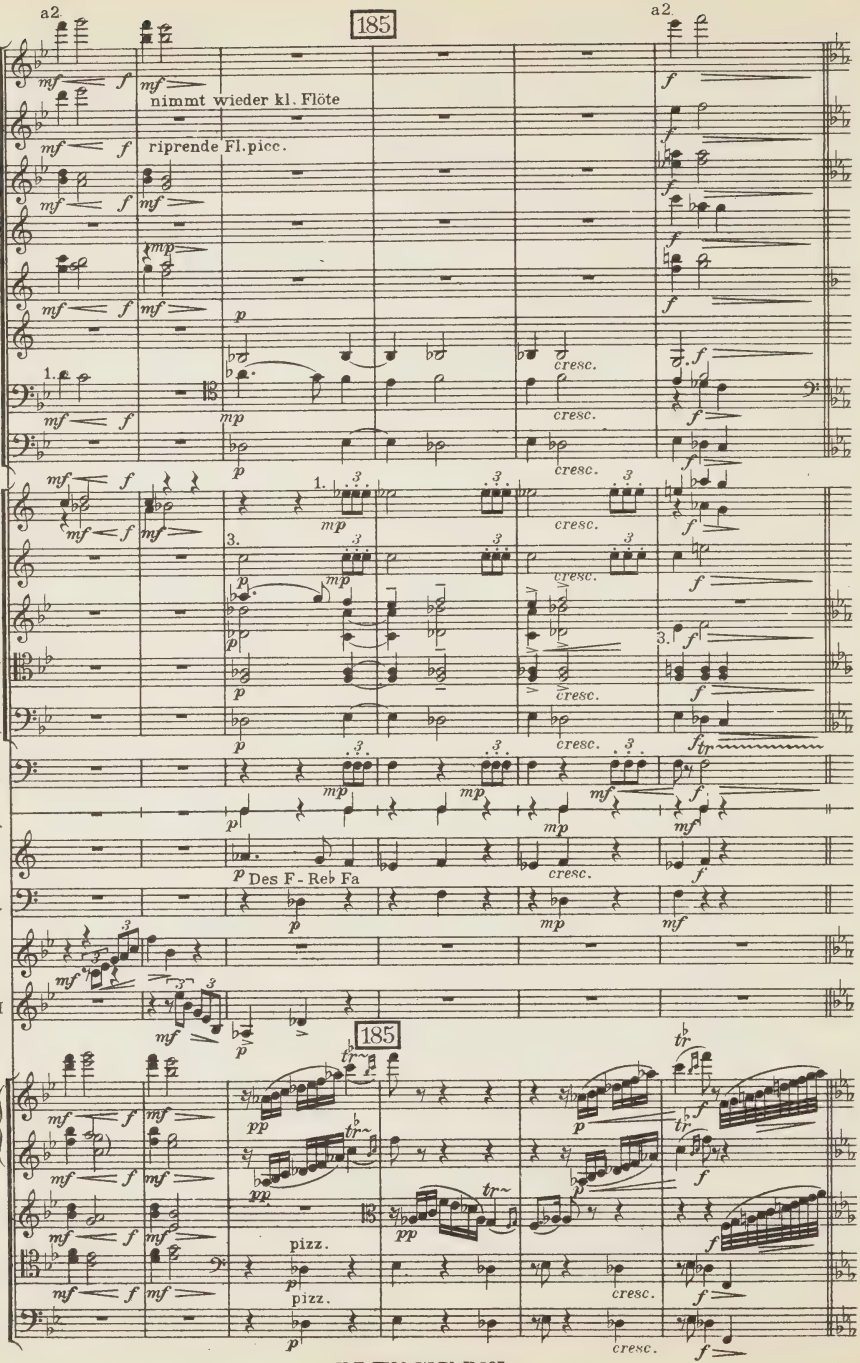

Sehr breit
Molto largo
nicht langsamer
non più lento
155
160
poco rit.
Fl.
Ob.
Cl. (Sib)
Cl.b. (Sib)
Fg.
Cfg.
Cor. (Fa)
Arp. I.II
a2
offen - aperto
Sehr breit
nicht langsamer
(breit ausstreichen) *)
Vl. I
Vl. II
Vla.
Vlc.
Cb.
senza sord.
sul G-Sol
(breit ausstreichen)
arco
cresc.
165
Trgl.
(straff) **)
*) grande arcata
**) rigido

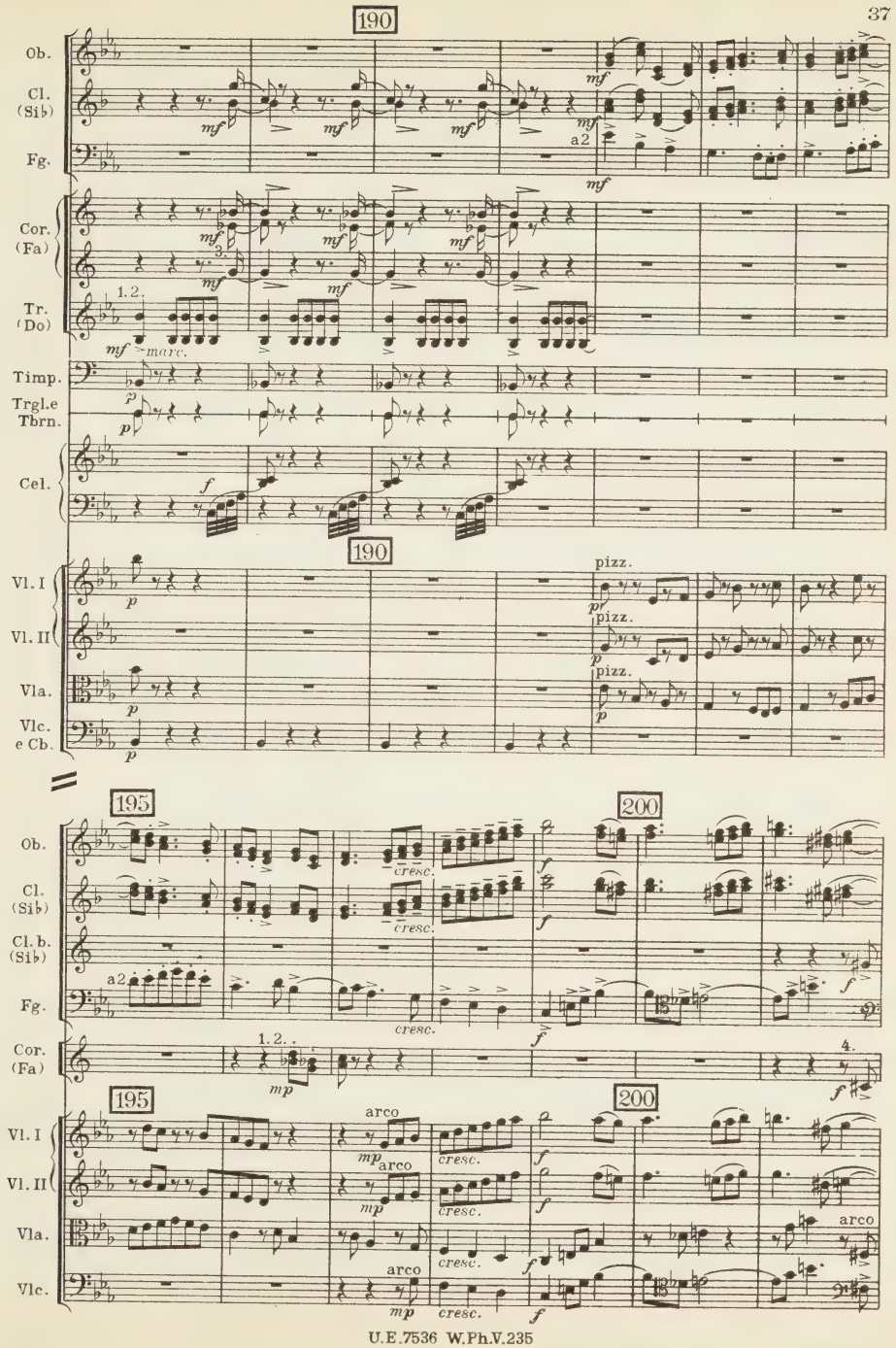


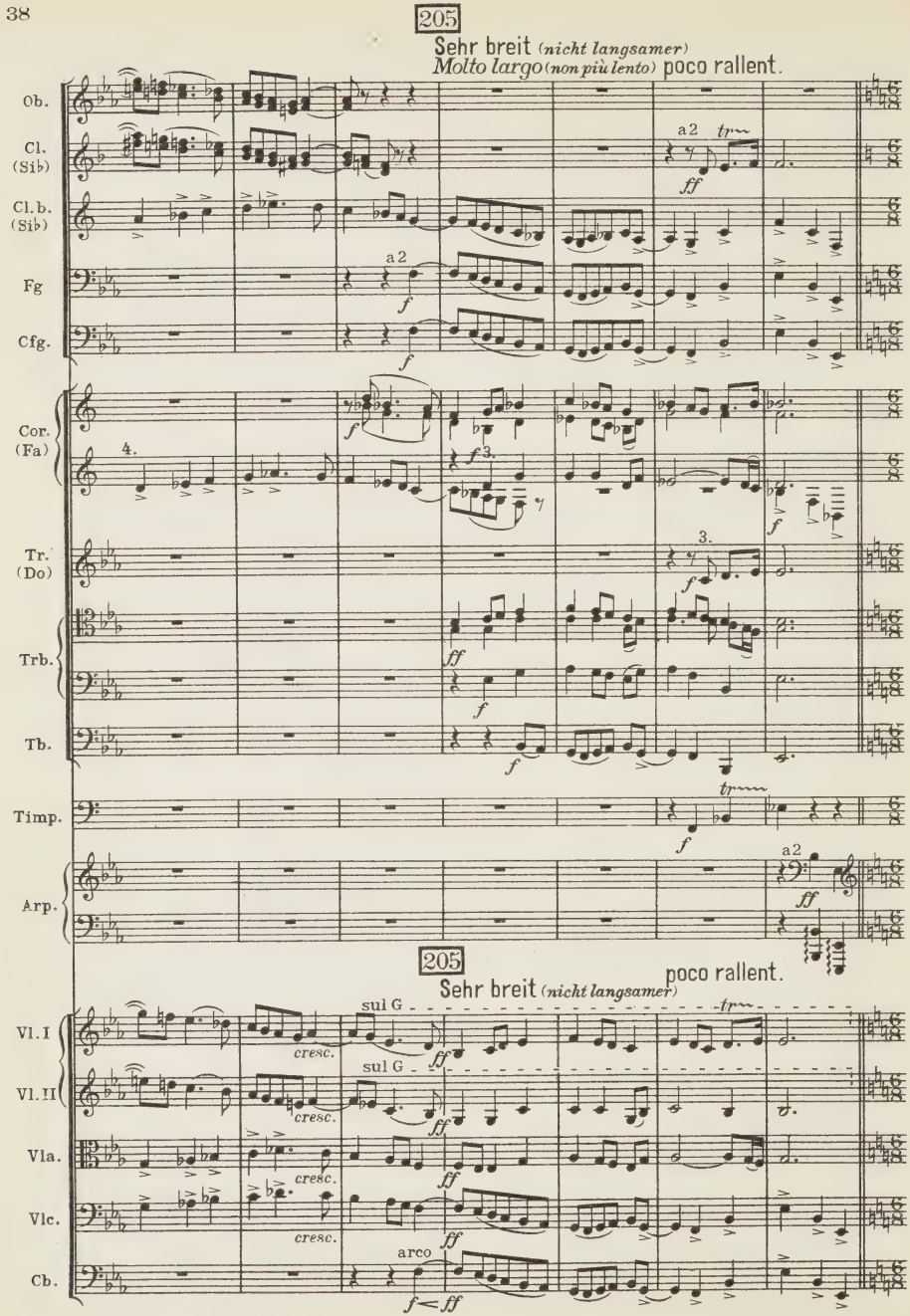

*) Trompeten soweit abdämpfen als notwendig ist, die beiden Oberstimmen nicht zu decken. Es kommt auf die Streicherbesetzung an

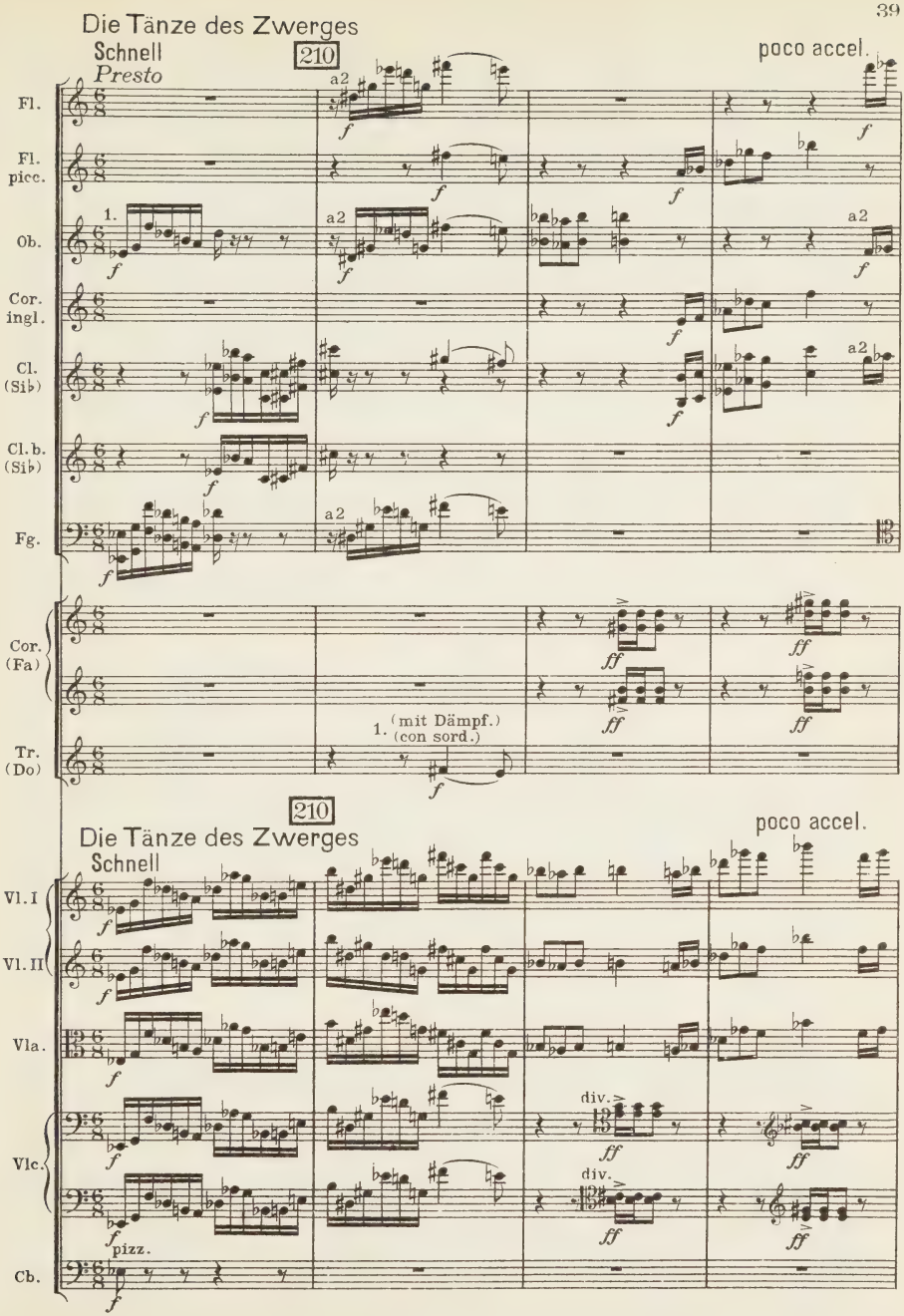
*) *Le trombe con sordino se ciò è necessario per non coprire entrambe le parti superiori. Questo dipende dalla sonorità degli archi*

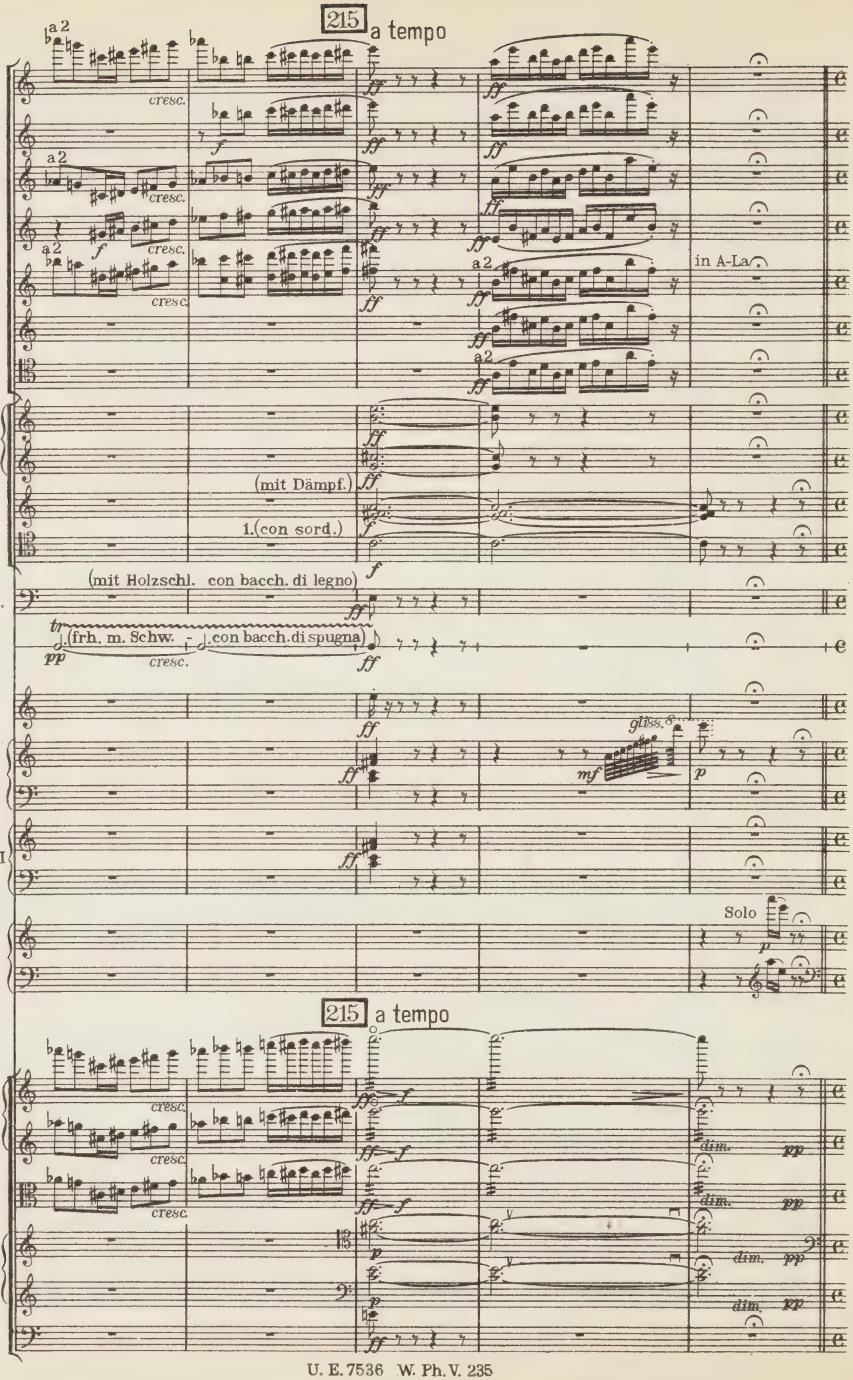

180
Fl.
Ob.
Cor. ingl.
Cl. (Sib)
Cl.b. (Sib)
Fg.
Cfg.
Cor. (Fa)
Tr. (Do)
Trb.
Tb.
Timp.
Gr.C. e Ptti.
Car.
Camp.
Arp. I. II
Vl. I
Vl. II
Vla.
Vlc.
Cb.
a2
dim.
pizz.
arco

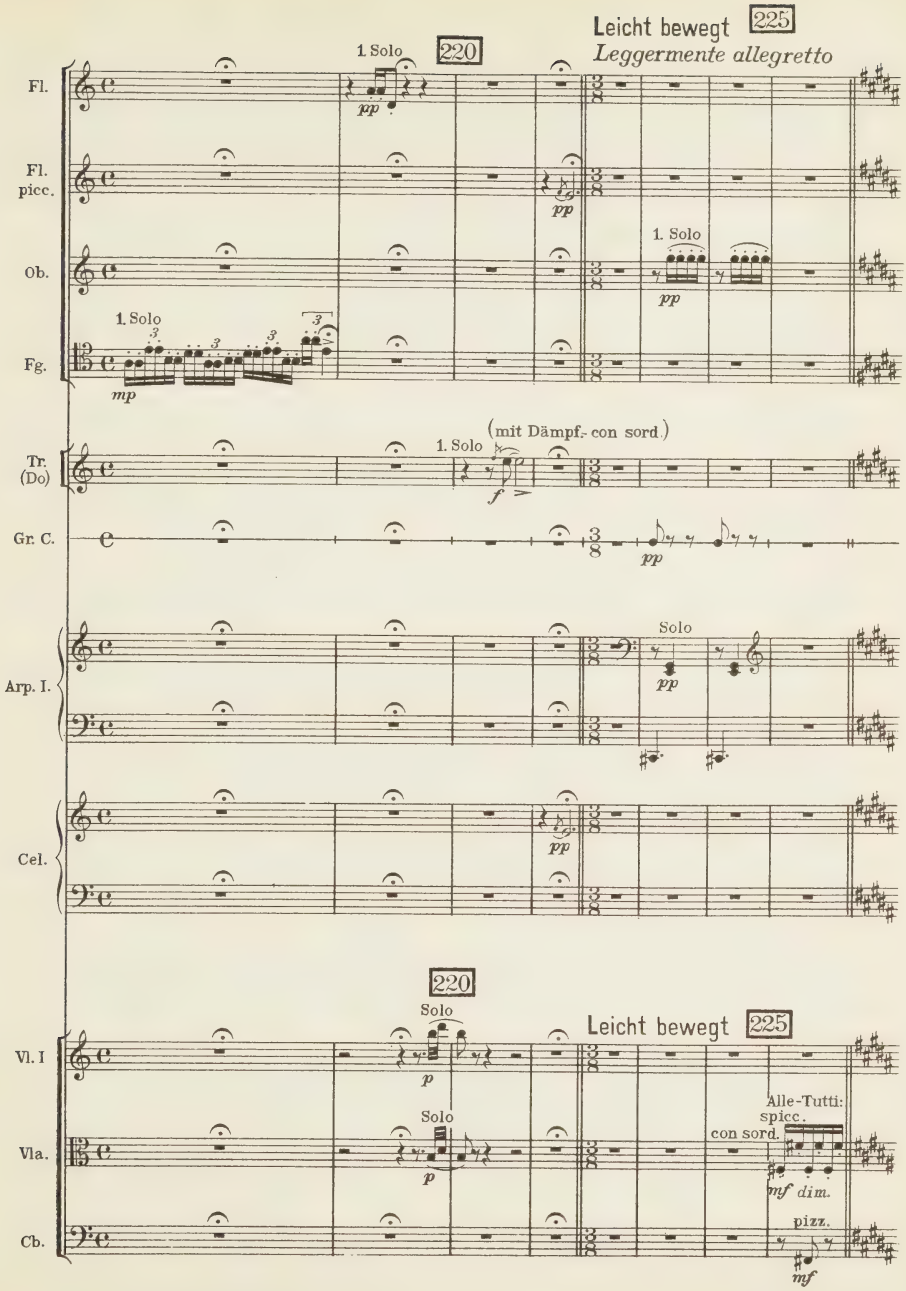

a2
185
a2
Fl.
nimmt wieder kl. Flöte
riprende Fl.picc.
Ob.
Cor. ingl.
Cl. (Sib)
Cl.b. (Sib)
Fg.
Cfg.
Cor. (Fa)
Tr. (Do)
Trb.
Timp.
Gr.C. e Ptti.
Car.
Des F - Reb Fa
Camp.
Arp. I
Arp. II
185
Vl. I
Vl. II
Via.
Vlc.
Cb.
pizz.
pizz.
cresc.

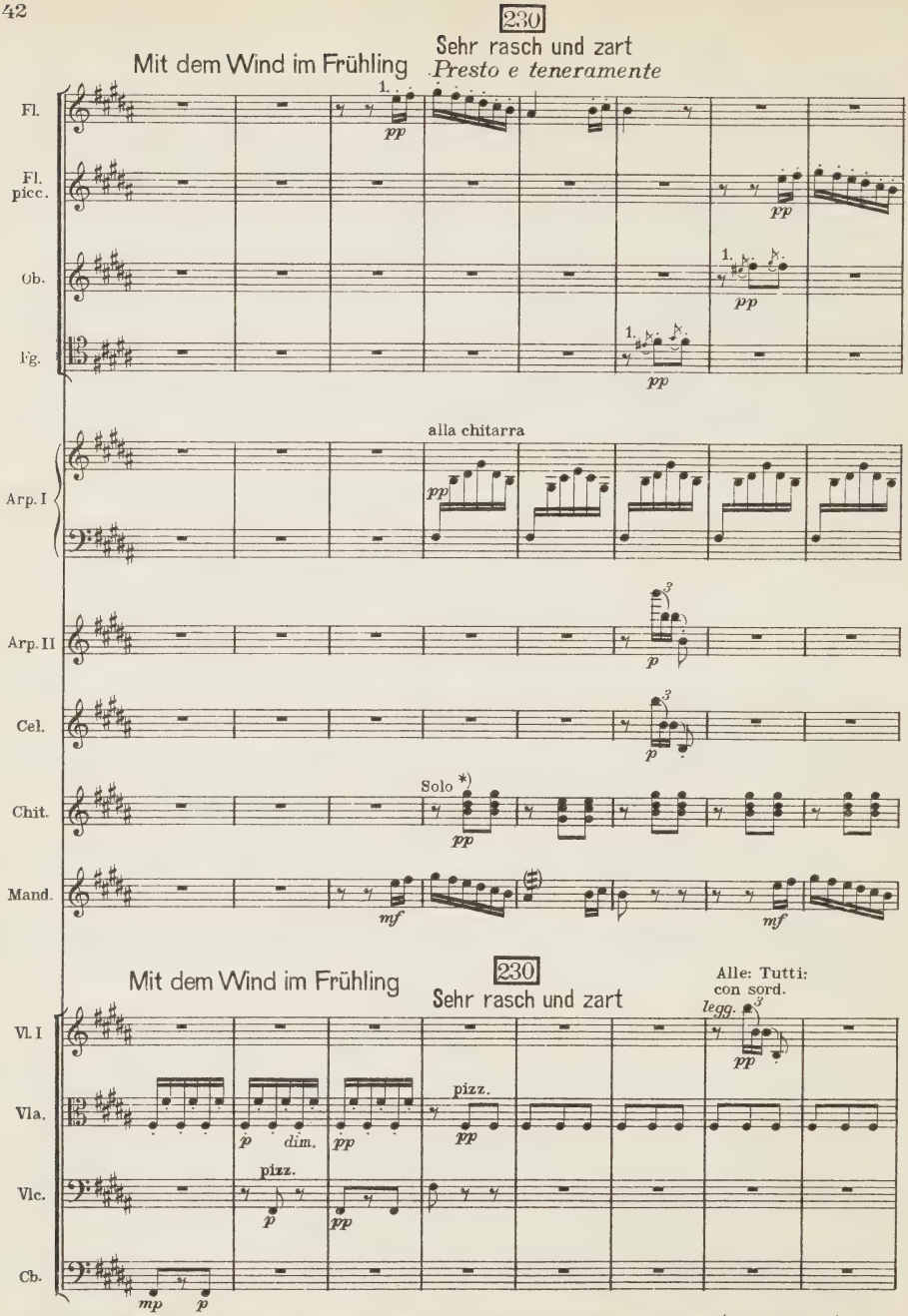

190
Ob.
Cl. (Si♭)
Fg.
a2
Cor. (Fa)
Tr. (Do)
1.2.
marc.
Timp.
Trgl.e Tbrn.
Cel.
Vl. I
Vl. II
Vla.
Vlc. e Cb.
pizz.
195
200
Cl. b. (Si♭)
cresc.
arco
4.


205
Sehr breit (nicht langsamer)
Molto largo (non più lento) poco rallent.
Ob.
Cl. (Sib)
Cl.b. (Sib)
Fg
Cfg.
Cor. (Fa)
Tr. (Do)
Trb.
Tb.
Timp.
Arp.
a2
ff
f
tr
3.
4.
205
Sehr breit (nicht langsamer)
poco rallent.
Vl.I
Vl.II
Vla.
Vlc.
Cb.
sul G
cresc.
arco
f<ff


Die Tänze des Zwerges
Schnell
Presto
210
poco accel.
Fl.
Fl. picc.
Ob.
Cor. ingl.
Cl. (Sib)
Cl.b. (Sib)
Fg.
a2
1.
Cor. (Fa)
Tr. (Do)
1. (mit Dämpf.) (con sord.)
Die Tänze des Zwerges
Schnell
210
poco accel.
Vl. I
Vl. II
Vla.
Vlc.
Cb.
div.
pizz.

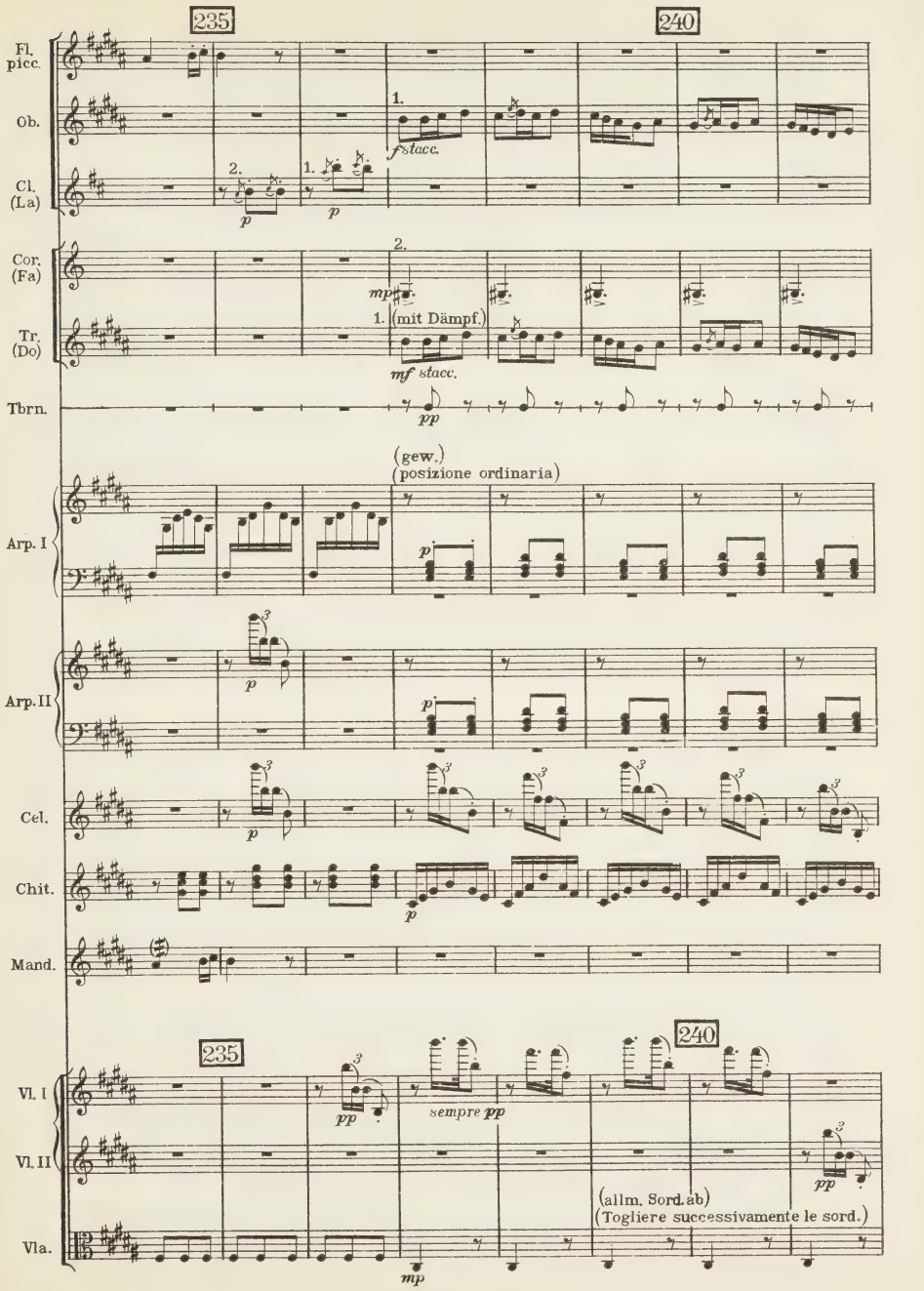

215 a tempo
Fl.
Fl. picc.
Ob.
Cor. ingl.
Cl. (Sib)
Cl. b. (Si b)
Fg.
Cor.
Tr. (Do)
Trb.
Timp.
Ptti.
Car.
Arp. I
Arp. II
Cel.
Vl. I
Vl. II
Vla.
Vlc.
Cb.
a 2
cresc.
(mit Dämpf.)
1.(con sord.)
(mit Holzschl. con bacch. di legno)
(frh. m. Schw. - con bacch. di spugna)
in A-La
gliss.
Solo
dim.

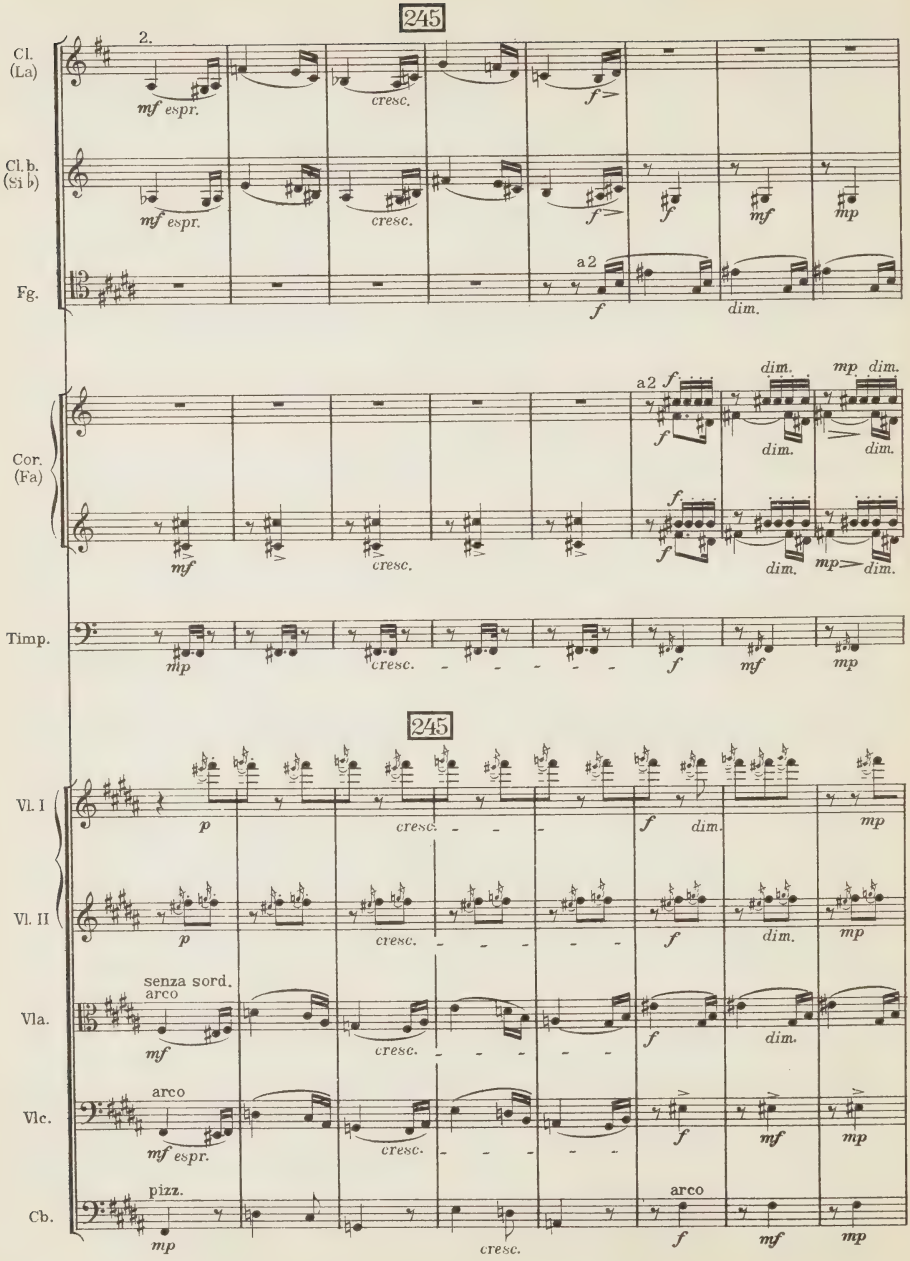

Leicht bewegt 225
Leggermente allegretto
220
1. Solo
Fl.
Fl. picc.
Ob.
Fg.
Tr. (Do)
Gr. C.
(mit Dämpf.- con sord.)
Arp. I.
Solo
Cel.
Vl. I
Vla.
Cb.
Alle-Tutti:
spicc.
con sord.
pizz.

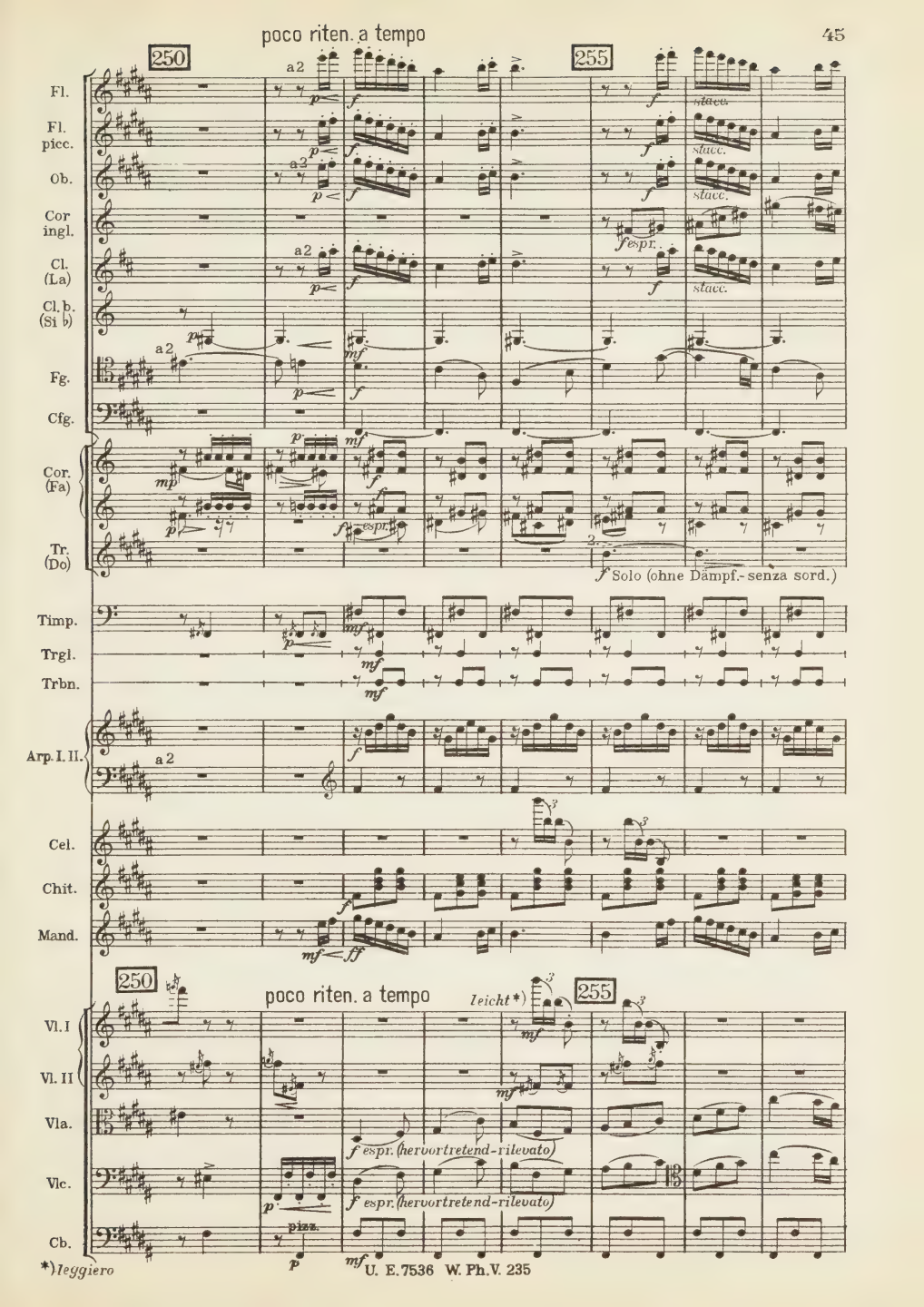


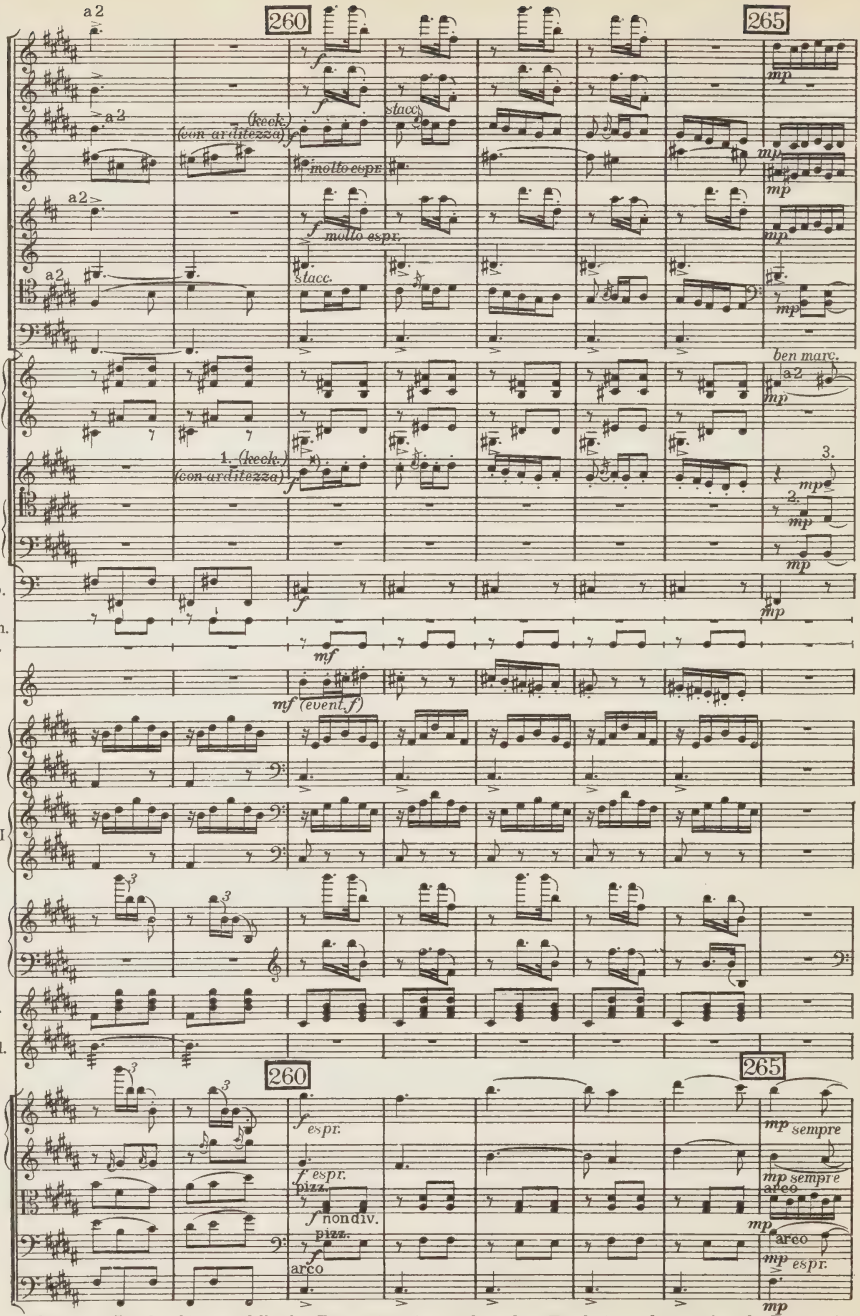

*) Sollten die Accorde für einen Spieler unbequem liegen, ist die Stelle „divisi" auszuführen. (von 2 Spielern)

*) *Se gli accordi risultano scomodi per un esecutore questo passo sarà eseguito „divisi" (due esecutori)*


235
240
Fl.
picc.
Ob.
Cl.
(La)
1.
f stacc.
2.
p
1.
p
Cor.
(Fa)
Tr.
(Do)
2.
mp
1. (mit Dämpf.)
mf stacc.
Tbrn.
pp
(gew.)
(posizione ordinaria)
Arp. I
p
Arp. II
p
Cel.
Chit.
Mand.
235
240
Vl. I
Vl. II
Vla.
pp
sempre pp
(allm. Sord. ab)
(Togliere successivamente le sord.)
pp
mp

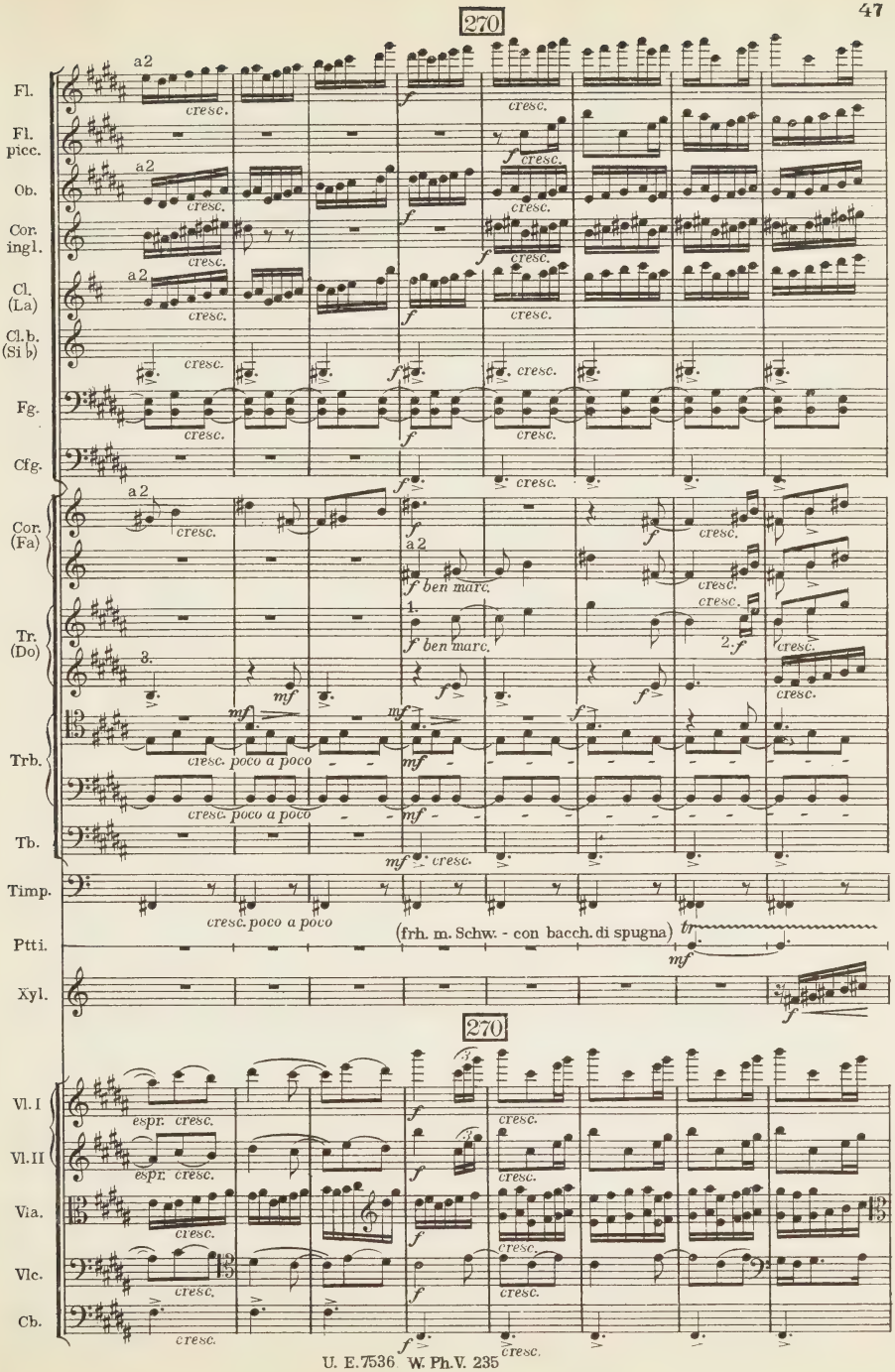

245
Cl. (La)
2.
mf espr.
cresc.
f
Cl. b. (Si ♭)
mf espr.
cresc.
f
f
mf
mp
Fg.
a 2
f
dim.
Cor. (Fa)
a 2
f
dim.
mp
dim.
mf
cresc.
f
dim.
mp
dim.
Timp.
mp
cresc.
f
mf
mp
245
Vl. I
p
cresc.
f
dim.
mp
Vl. II
p
cresc.
f
dim.
mp
Vla.
senza sord.
arco
mf
cresc.
f
dim.
Vlc.
arco
mf espr.
cresc.
f
mf
mp
Cb.
pizz.
mp
cresc.
arco
f
mf
mp

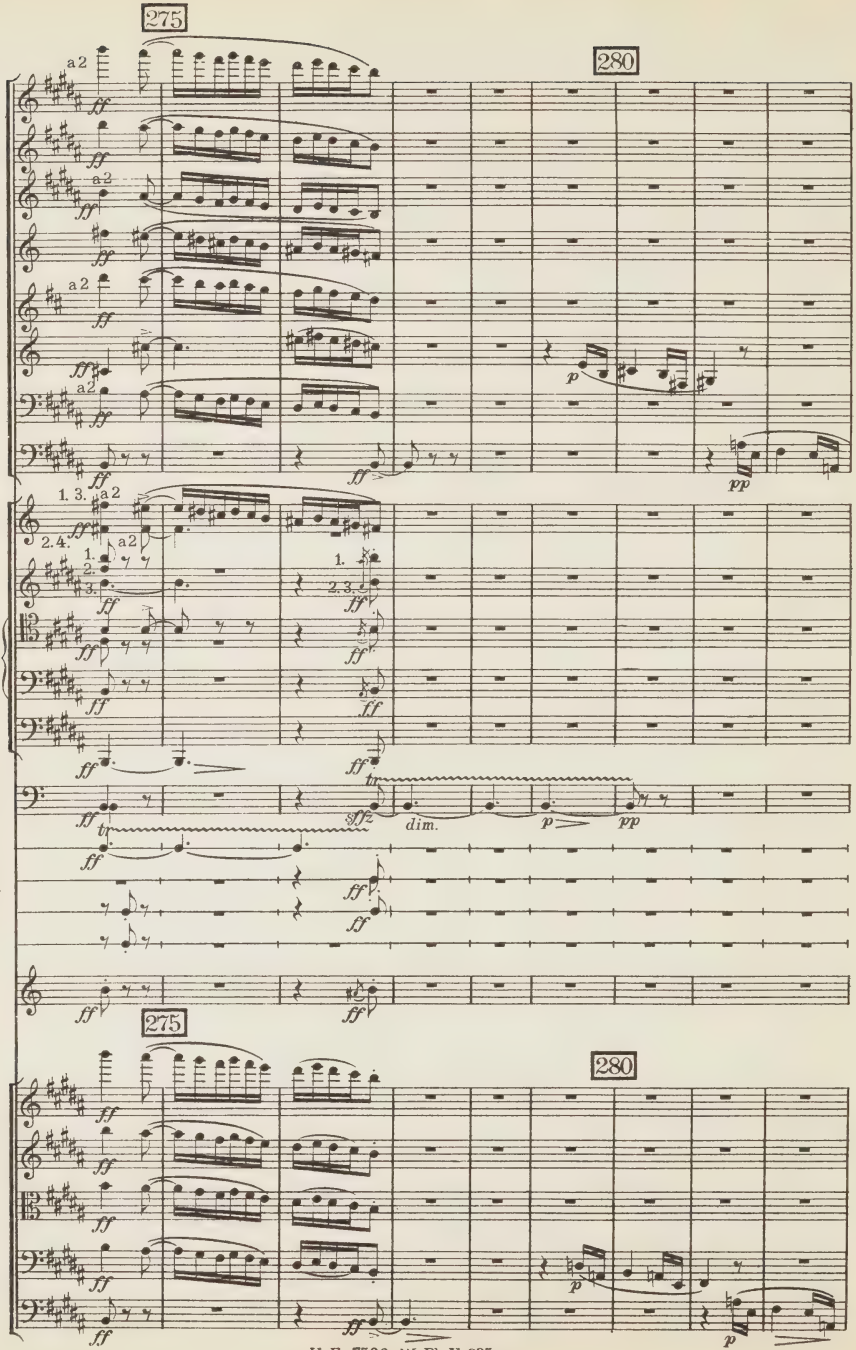

poco riten. a tempo
250
255
Fl.
Fl. picc.
Ob.
Cor ingl.
Cl. (La)
Cl. b. (Si b)
Fg.
Cfg.
Cor. (Fa)
Tr. (Do)
Timp.
Trgl.
Trbn.
Arp. I. II.
Cel.
Chit.
Mand.
Vl. I
Vl. II
Vla.
Vlc.
Cb.
a2
stacc.
f espr.
f Solo (ohne Dämpf.- senza sord.)
leicht *)
f espr. (hervortretend - rilevato)
pizz.
*) leggiero

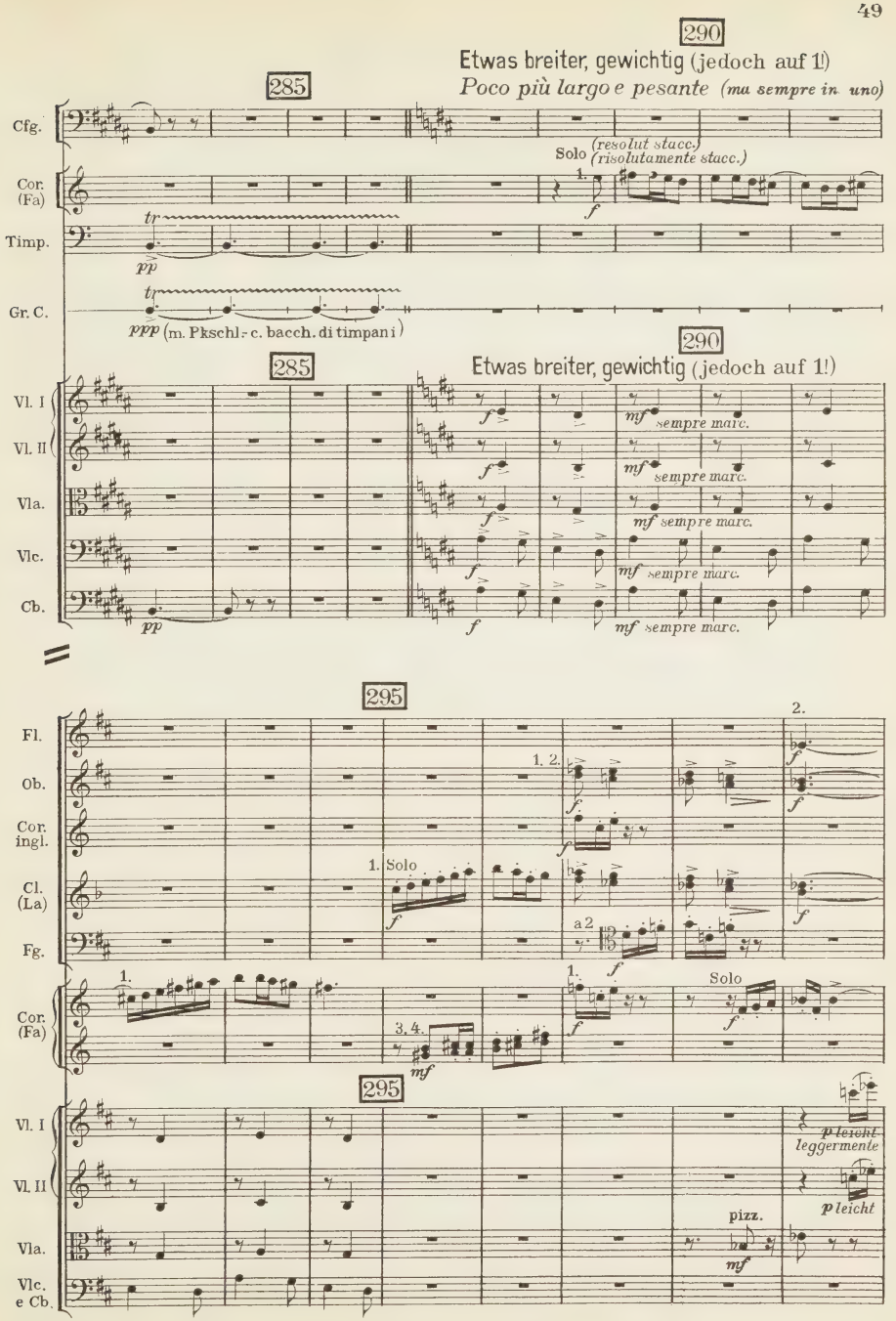


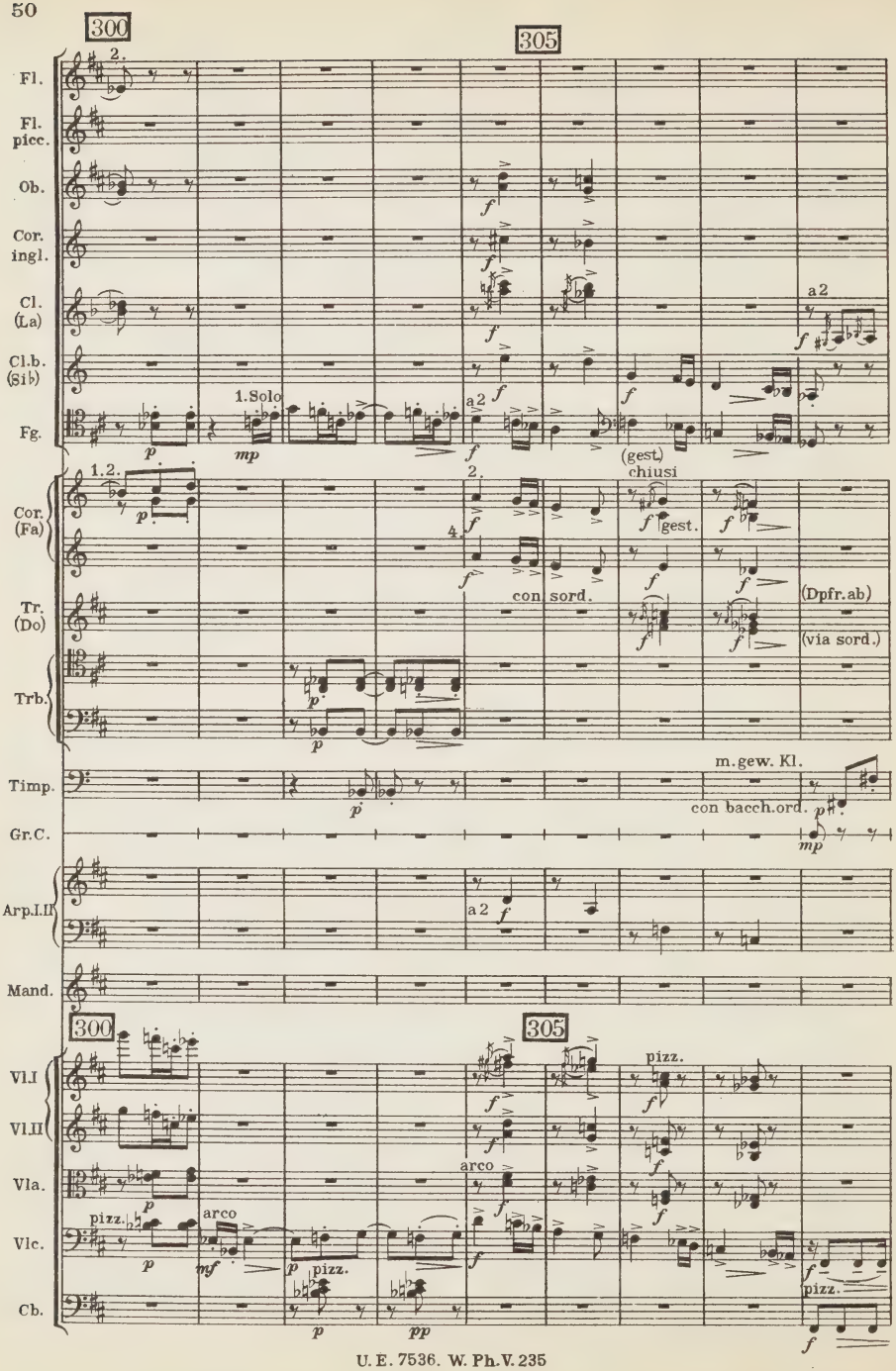

*) Die nachfolgenden 5 Takte können, falls der Trompeter einen schwachen Ton hat, auch von der 2. Trompete mit geblasen werden.

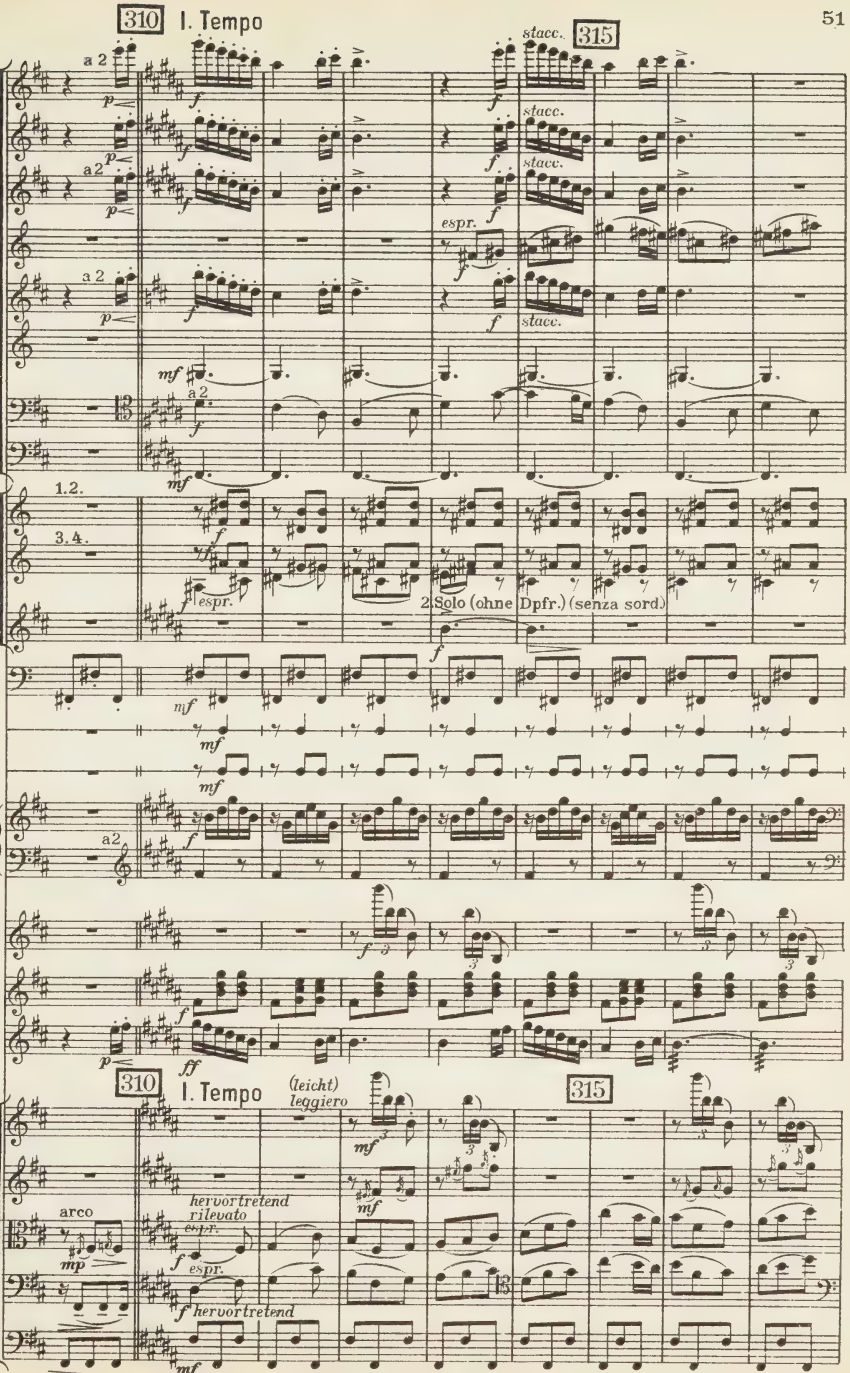
*) *Nel caso che la 1ª tromba abbia un suono debole le 5 battute seguenti possono essere raddoppiate dalla 2ª tromba.*

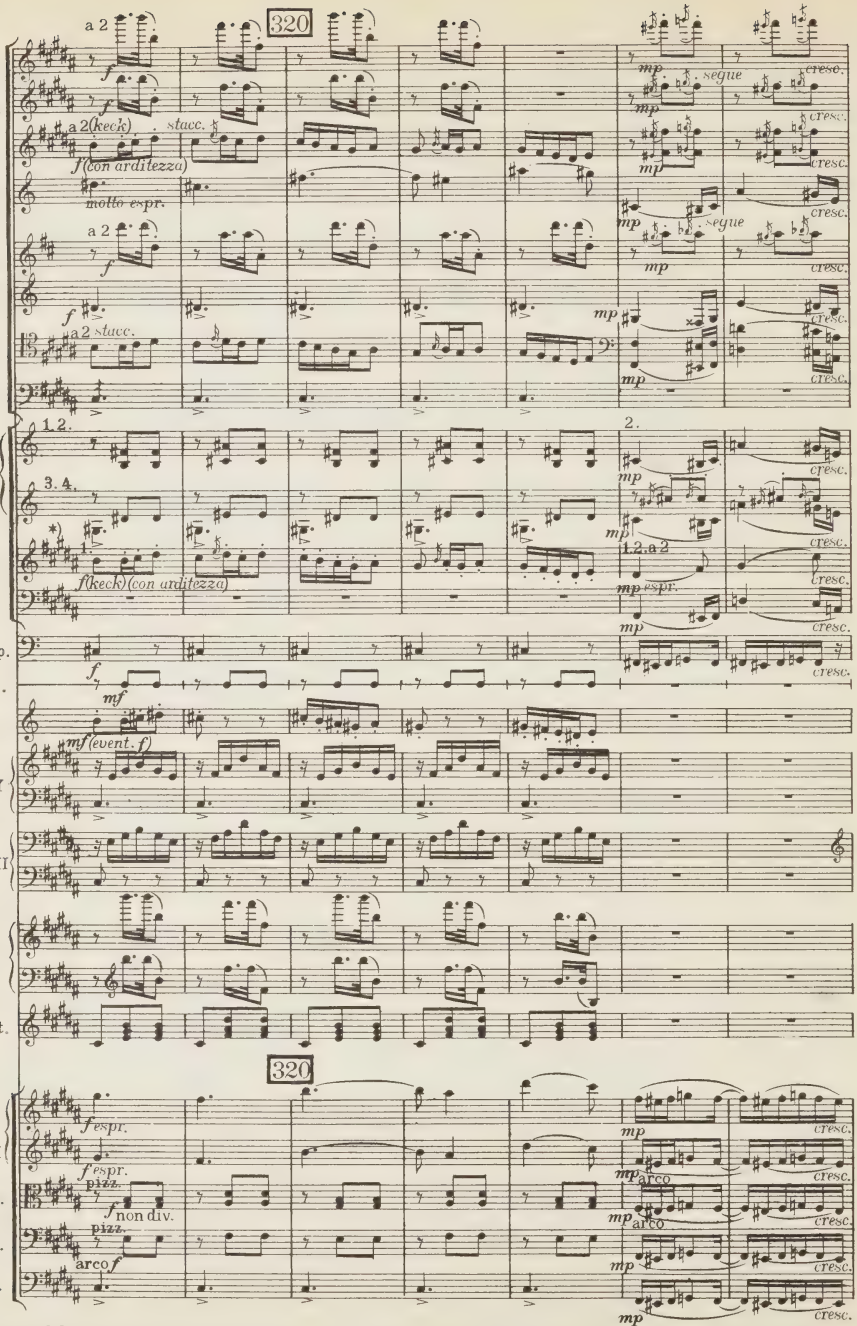

270
Fl.
Fl. picc.
Ob.
Cor. ingl.
Cl. (La)
Cl. b. (Si ♭)
Fg.
Cfg.
Cor. (Fa)
Tr. (Do)
Trb.
Tb.
Timp.
Ptti.
Xyl.
Vl. I
Vl. II
Via.
Vlc.
Cb.
a 2
cresc.
f
ben marc.
mf
cresc. poco a poco
(frh. m. Schw. - con bacch. di spugna)
tr
espr.


275
280
Fl.
Fl. picc.
Ob.
Cor. ingl.
Cl. (La)
Cl. b. (Si b)
Fg.
Cfg.
Cor. (Fa)
Tr. (Do)
Trb.
Tb.
Timp.
Trgl.
Tbrn.
Cast.
Gr. C.
Ptti.
Xyl.
Vl. I
Vl. II
Vla.
Vlc.
Cb.
a 2
dim.


290
Etwas breiter, gewichtig (jedoch auf 1!)
Poco più largo e pesante (ma sempre in uno)
285
Cfg.
Solo (resolut stacc.) (risolutamente stacc.)
Cor. (Fa)
Timp.
pp
Gr. C.
ppp (m. Pkschl.- c. bacch. di timpani)
290
Etwas breiter, gewichtig (jedoch auf 1!)
285
Vl. I
Vl. II
Vla.
Vlc.
Cb.
mf sempre marc.
295
Fl.
Ob.
Cor. ingl.
Cl. (La)
Fg.
Solo
a 2
Cor. (Fa)
295
Vl. I
Vl. II
Vla.
Vlc. e Cb.
pizz.

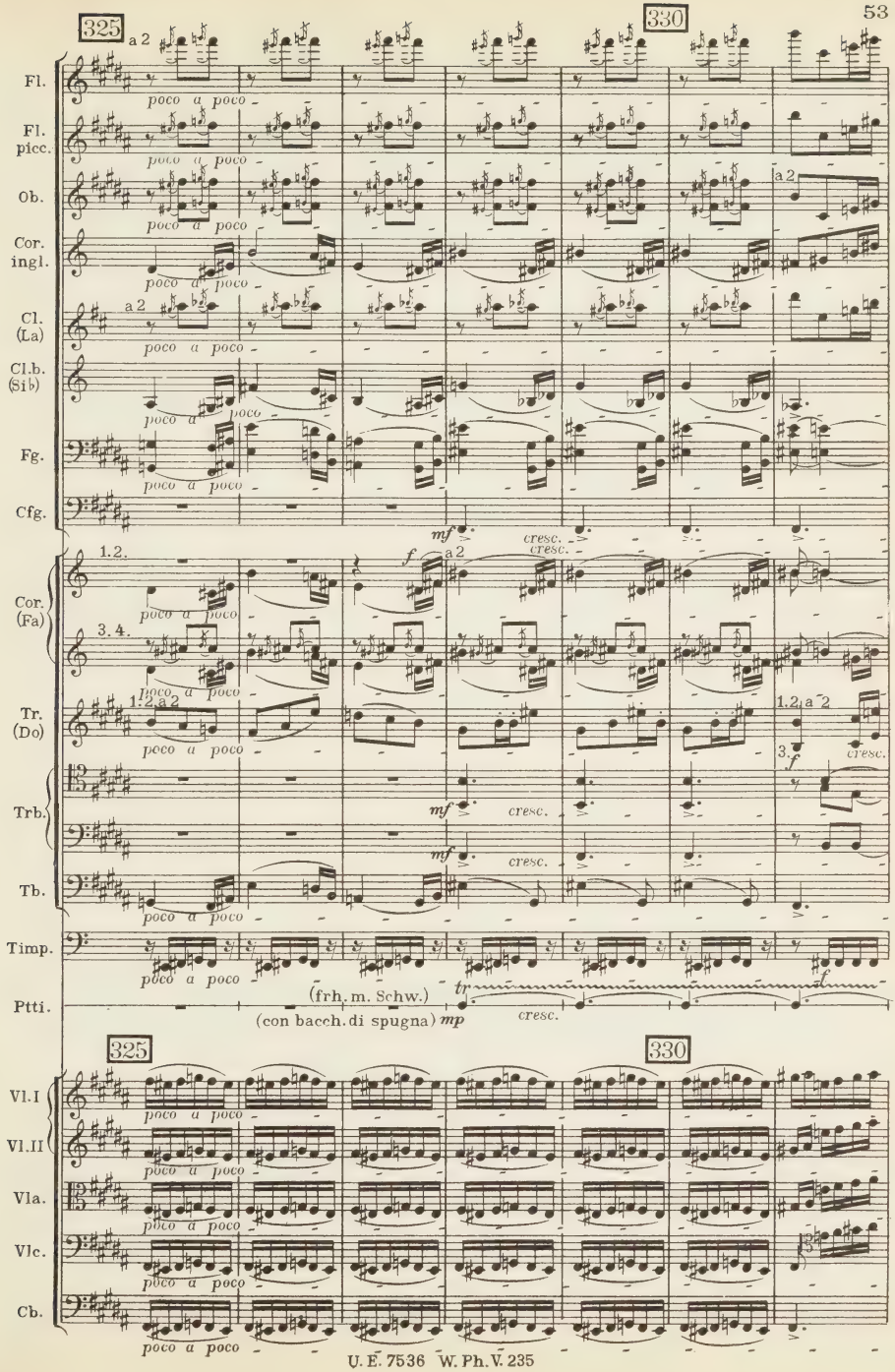

300
305
Fl.
Fl. picc.
Ob.
Cor. ingl.
Cl. (La)
Cl.b. (Si♭)
Fg.
1.Solo
a2
(gest.)
chiusi
gest.
Cor. (Fa)
con sord.
(Dpfr.ab)
(via sord.)
Tr. (Do)
Trb.
Timp.
m.gew. Kl.
con bacch.ord.
Gr.C.
Arp.I.II
Mand.
Vl.I
Vl.II
Vla.
Vlc.
Cb.
pizz.
arco

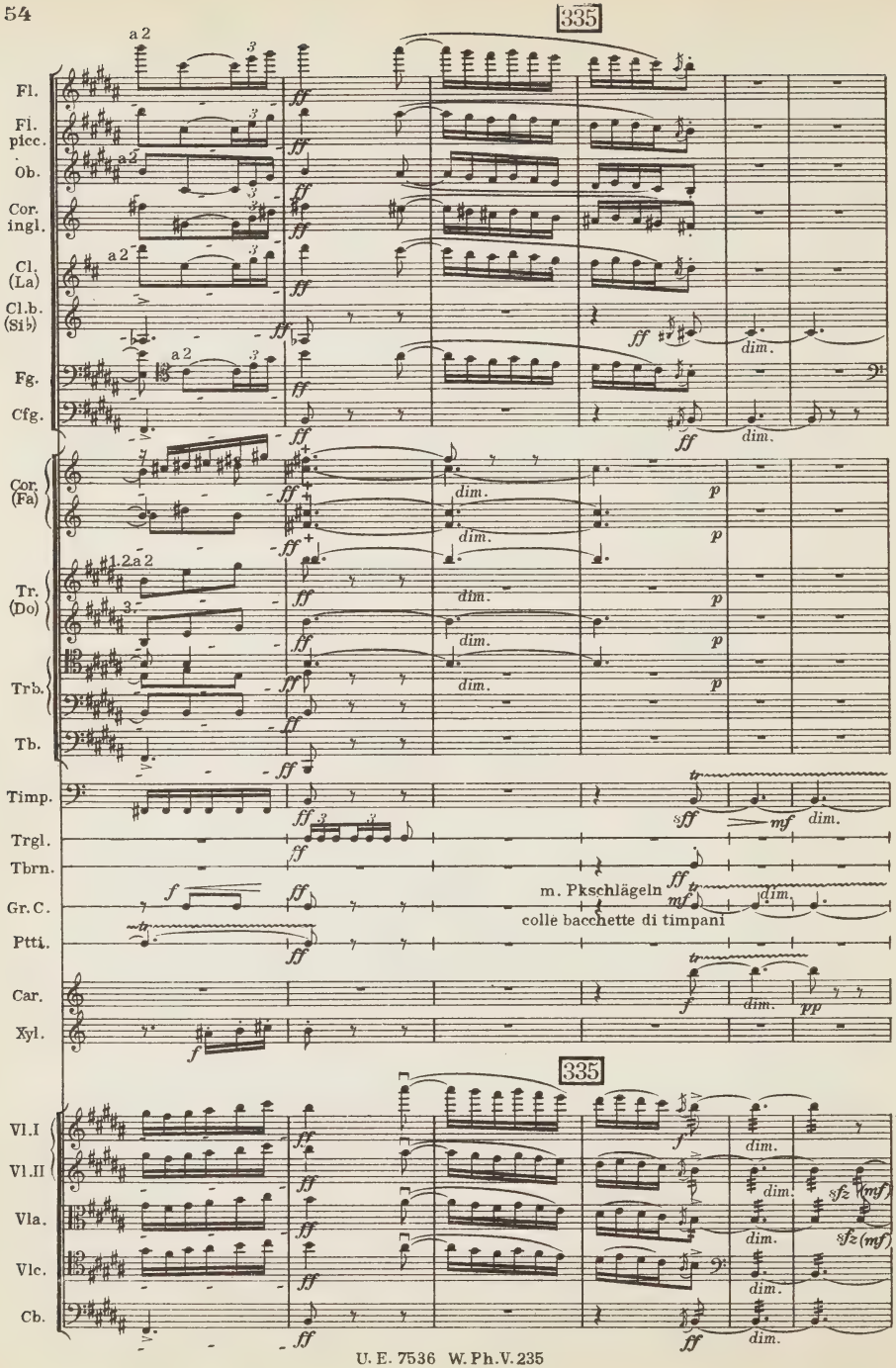

310
I. Tempo
315
stacc.
Fl.
Fl. picc.
Ob.
Cor. ingl.
Cl. (La)
Cl.b. (Sib)
Fg.
Cfg.
Cor. (Fa)
1.2.
3.4.
espr.
2. Solo (ohne Dpfr.) (senza sord.)
Tr. (Do)
Timp.
Trgl.
Tbrn.
Arp.I.II.
Cel.
Chit.
Mand.
(leicht)
leggiero
Vl.I
Vl.II
Vla.
Vlc.
Cb.
arco
hervortretend
rilevato

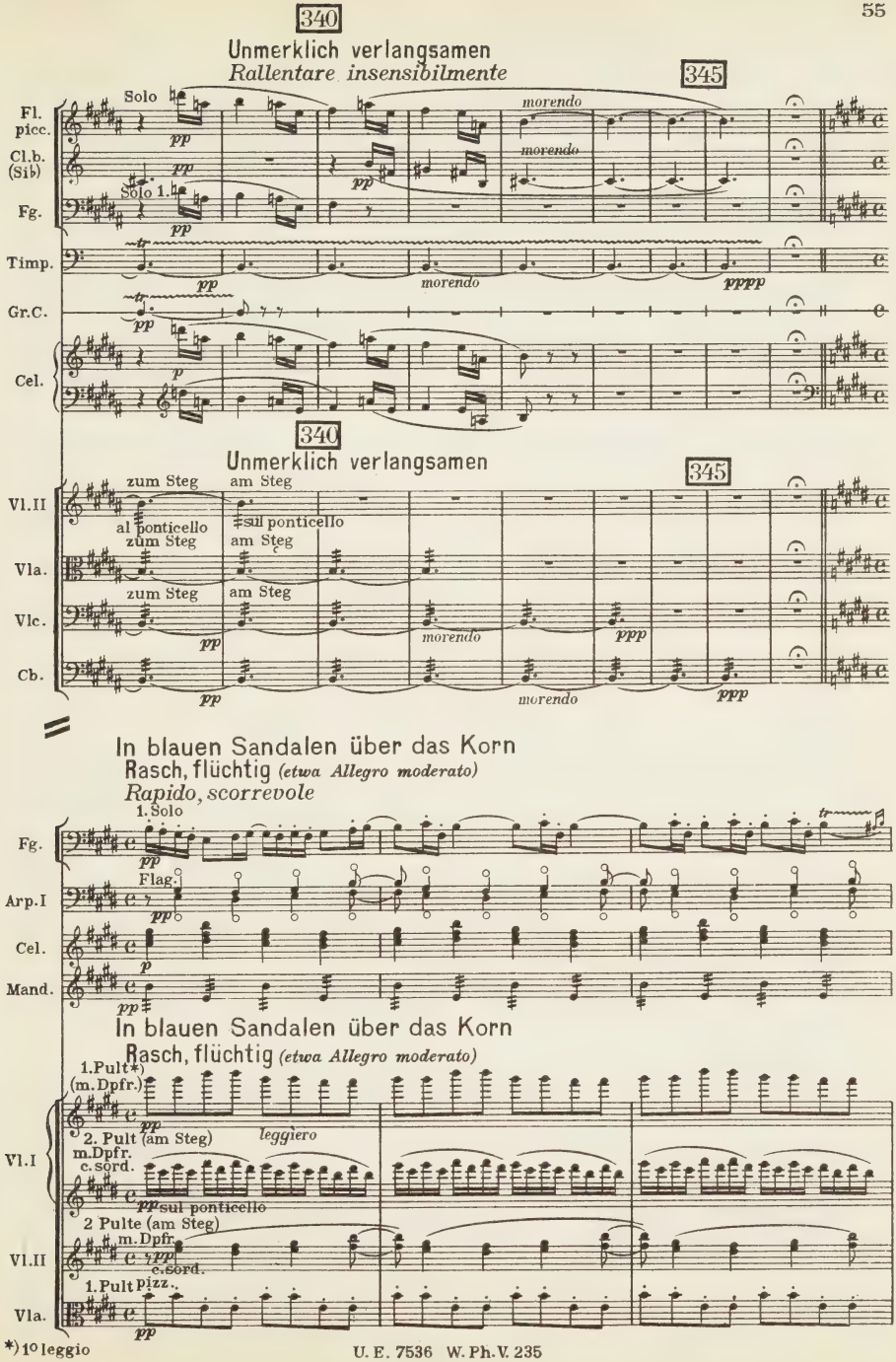



*) Die nachfolgenden 5 Takte können, falls der Trompeter einen schwachen Ton hat, auch von der 2. Trp. mitgeblasen werden

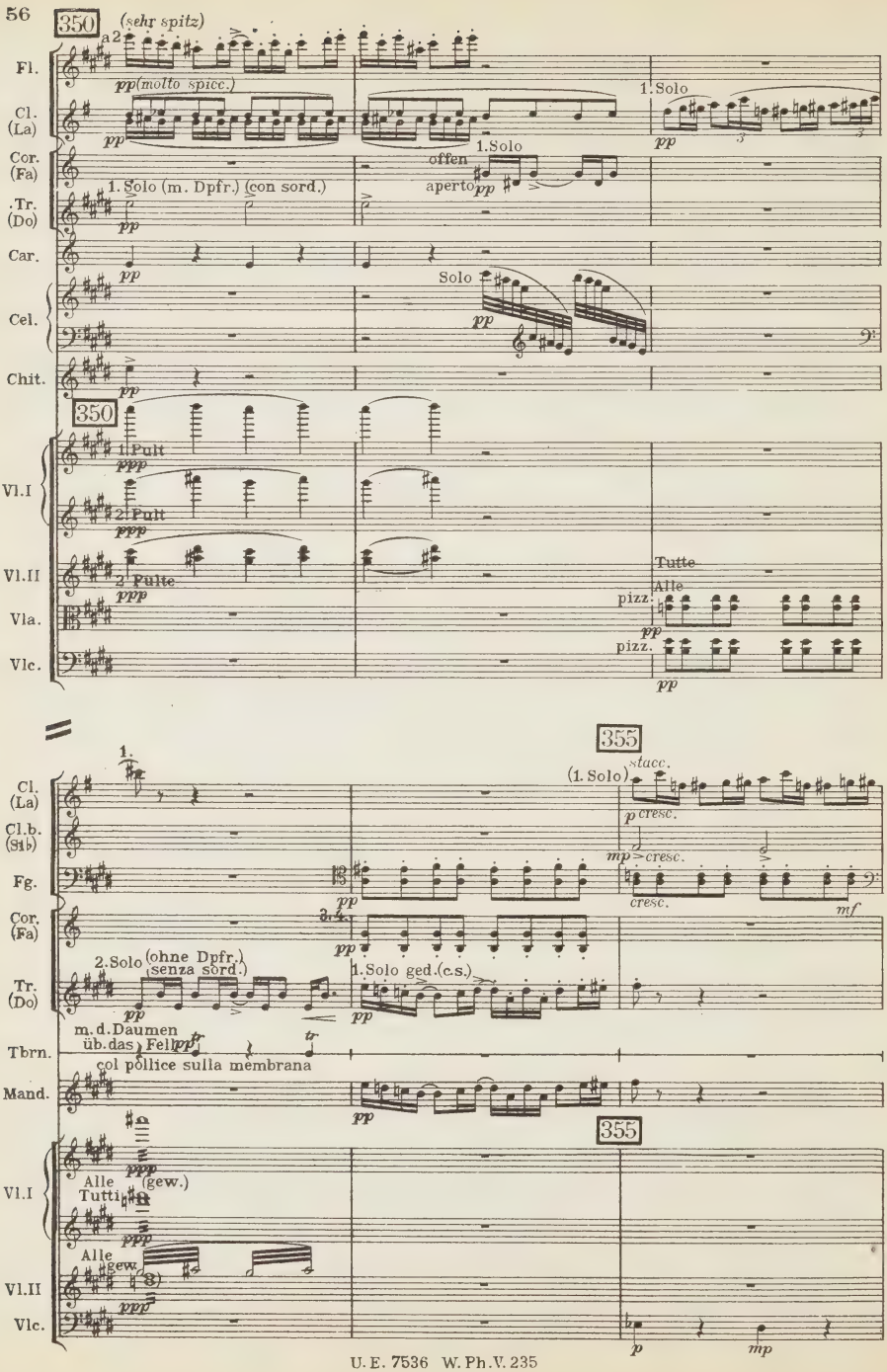
*) *Nel caso che la 1ª tromba abbia un suono debole, le 5 battute seguenti possono essere raddoppiate dalla 2ª tromba*

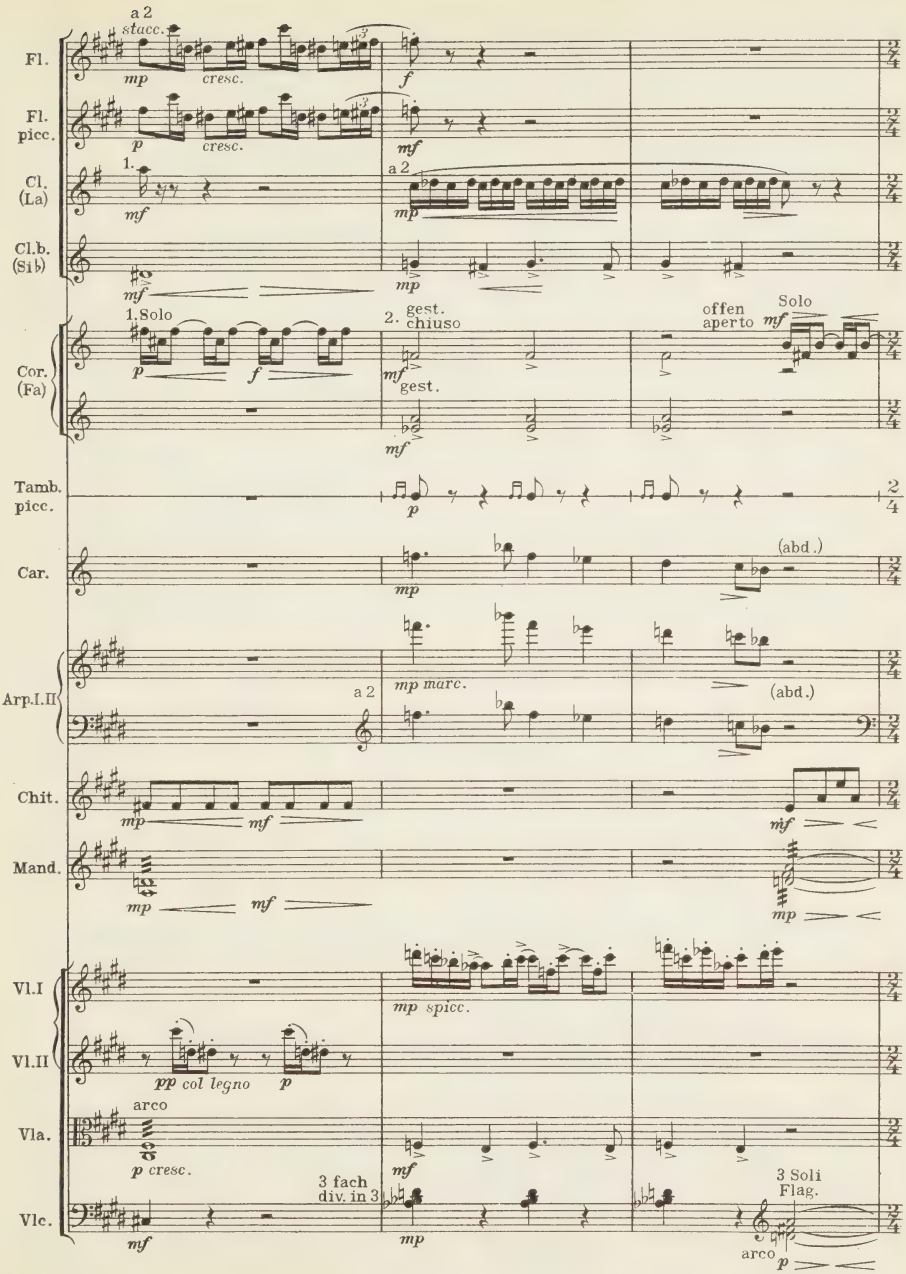

325
330
Fl.
Fl. picc.
Ob.
Cor. ingl.
Cl. (La)
Cl.b. (Sib)
Fg.
Cfg.
Cor. (Fa)
Tr. (Do)
Trb.
Tb.
Timp.
Ptti.
Vl.I
Vl.II
Vla.
Vlc.
Cb.
a 2
poco a poco
mf
cresc.
f
1.2.
3.4.
(frh. m. Schw.)
(con bacch. di spugna) mp
tr

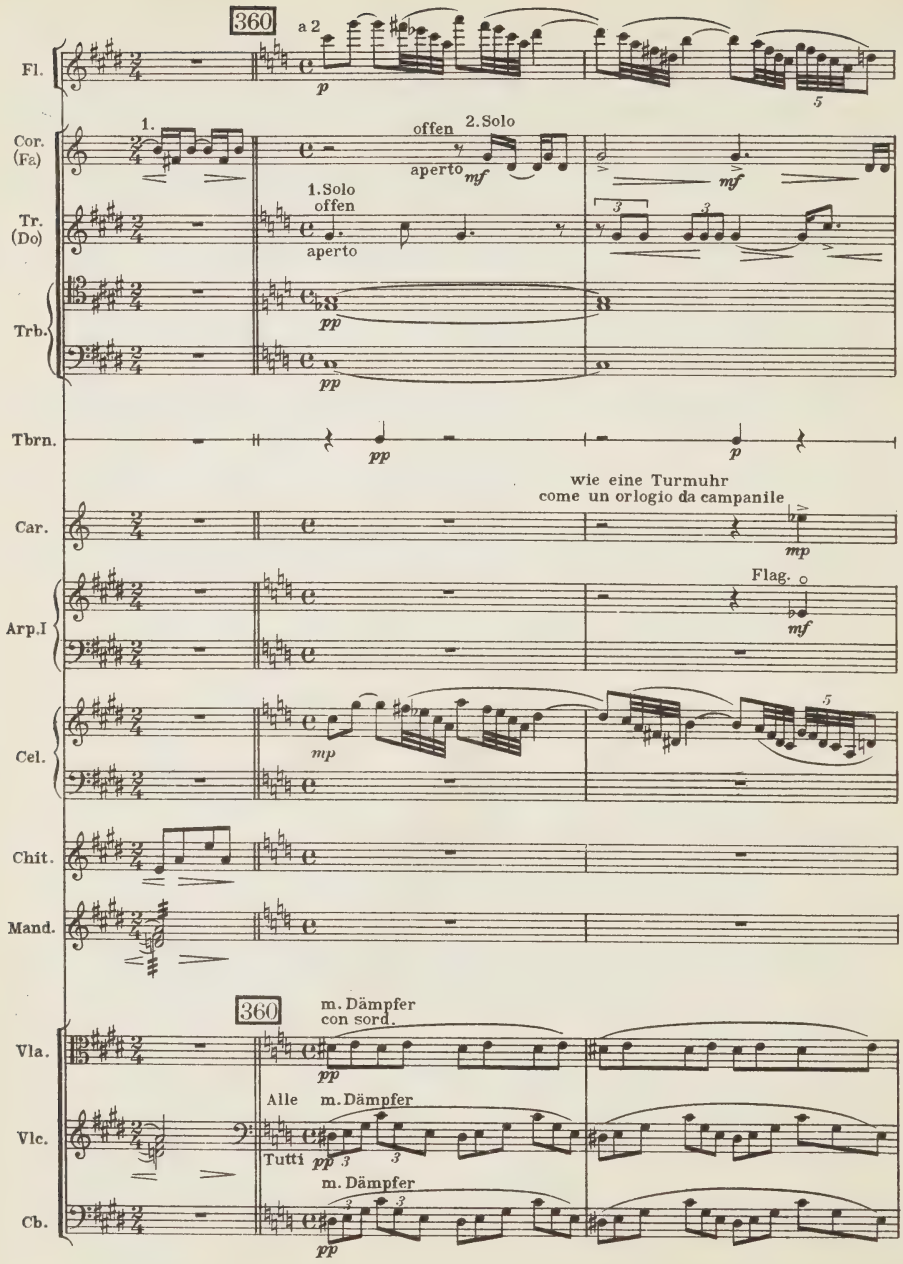

335
Fl.
Fl. picc.
Ob.
Cor. ingl.
Cl. (La)
Cl.b. (Si♭)
Fg.
Cfg.
Cor. (Fa)
Tr. (Do)
Trb.
Tb.
Timp.
Trgl.
Tbrn.
Gr.C.
Ptti.
Car.
Xyl.
m. Pkschlägeln
colle bacchette di timpani
335
Vl.I
Vl.II
Vla.
Vlc.
Cb.

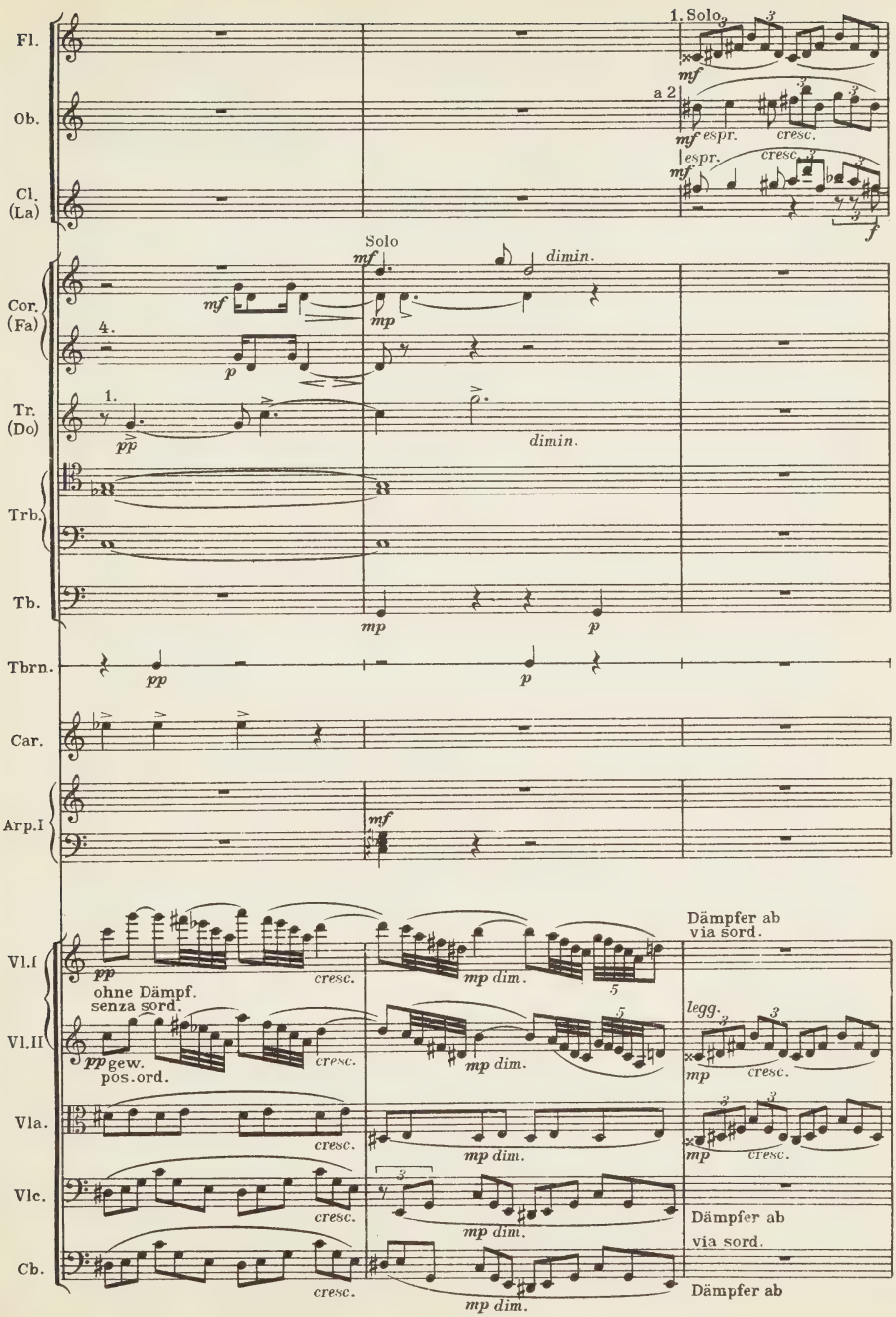

340
Unmerklich verlangsamen
Rallentare insensibilmente
345
Fl. picc.
Cl.b. (Sib)
Fg.
Timp.
Gr.C.
Cel.
Solo
Solo 1.a
pp
morendo
pppp
p
Vl.II
Vla.
Vlc.
Cb.
zum Steg
am Steg
al ponticello
sul ponticello
ppp
In blauen Sandalen über das Korn
Rasch, flüchtig (etwa Allegro moderato)
Rapido, scorrevole
1. Solo
Arp.I
Mand.
Flag.
1.Pult*)
(m. Dpfr.)
2. Pult (am Steg)
m.Dpfr.
c. sord.
leggiero
2 Pulte (am Steg)
1.Pult
Pizz.

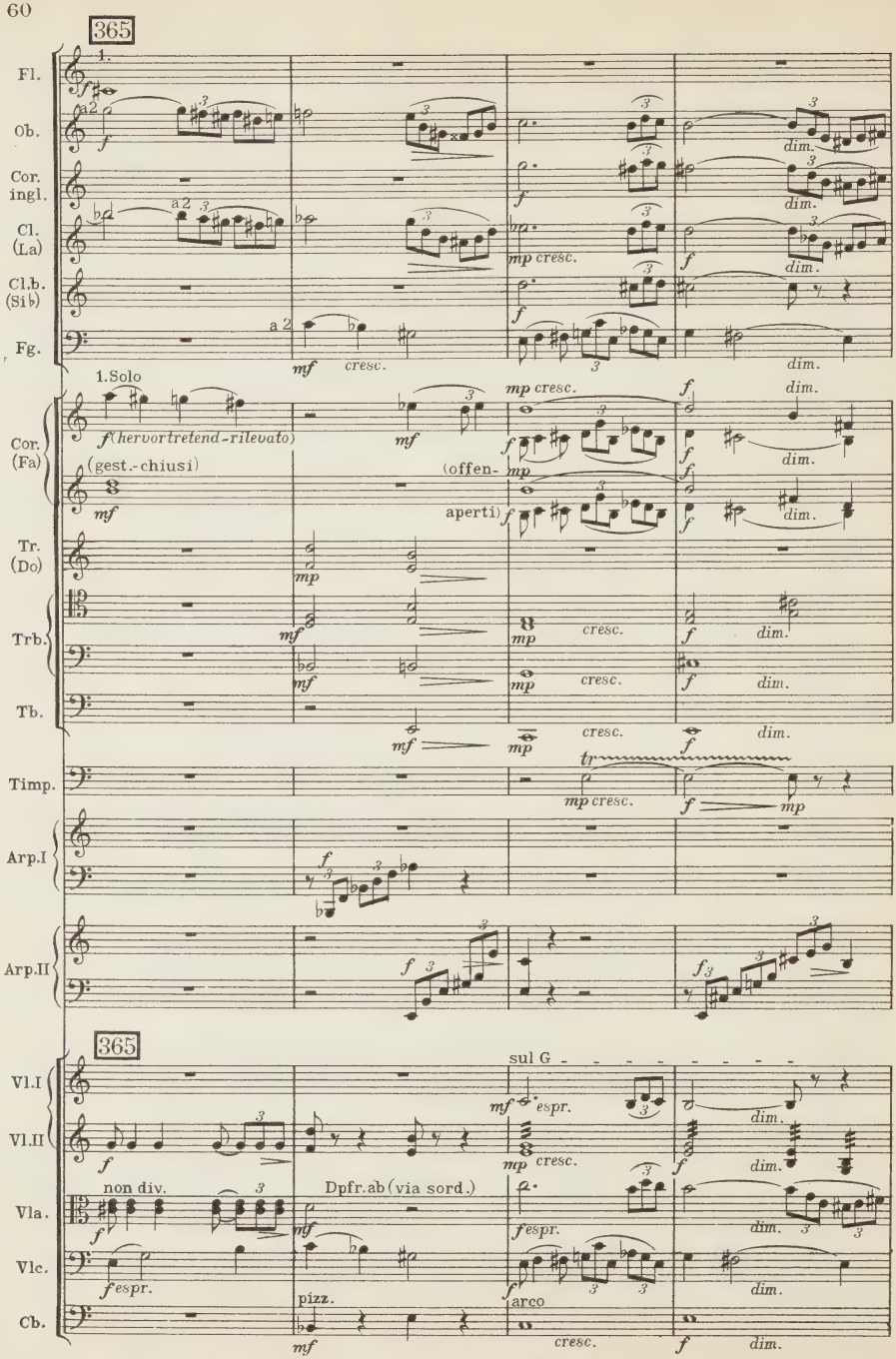
*) 1o leggio

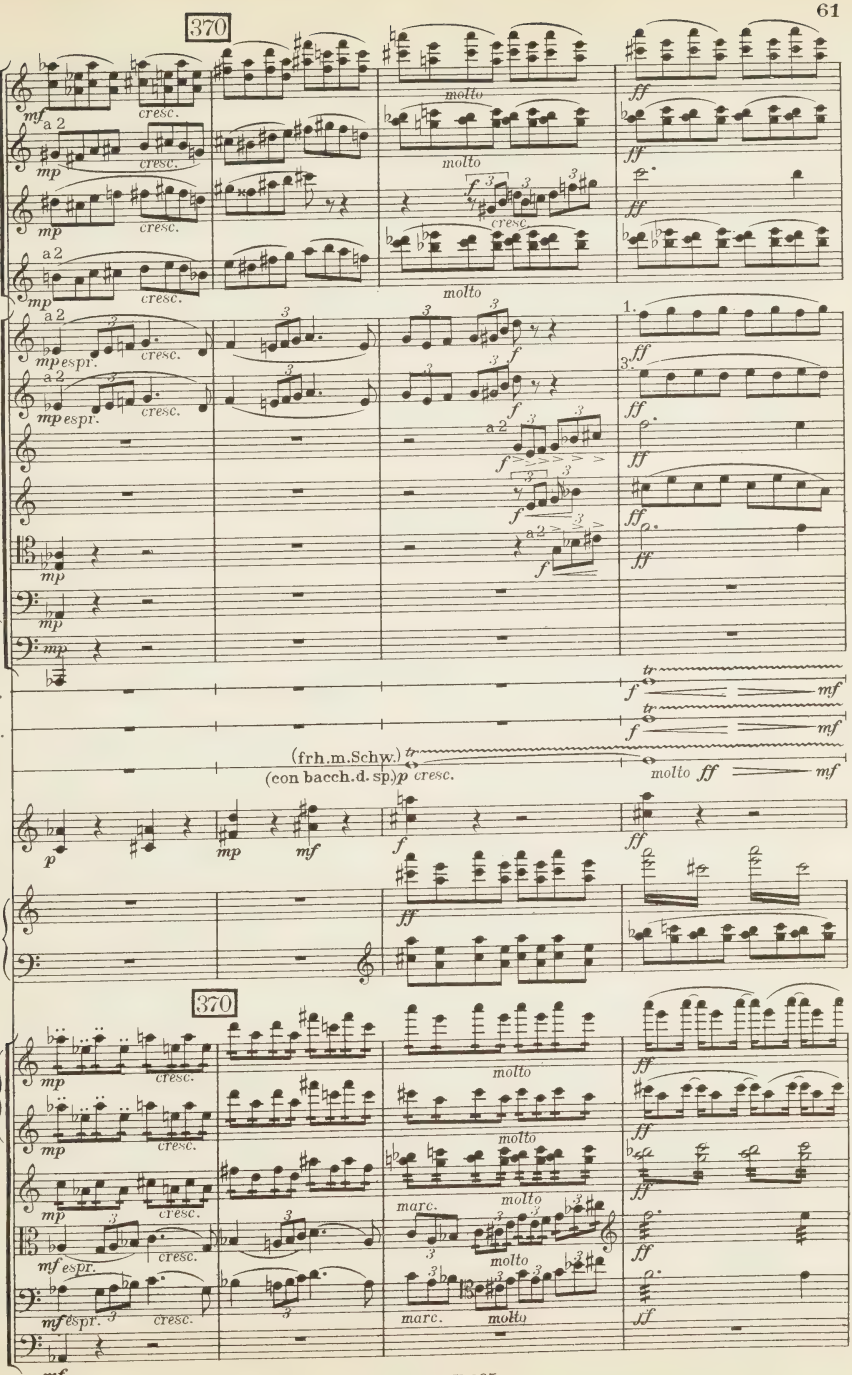

350
(sehr spitz)
a 2
Fl.
pp (molto spicc.)
Cl. (La)
pp
1. Solo
pp
Cor. (Fa)
offen
1. Solo
aperto pp
Tr. (Do)
1. Solo (m. Dpfr.) (con sord.)
pp
Car.
pp
Cel.
Solo
pp
Chit.
pp
350
Vl.I
1. Pult
ppp
2. Pult
ppp
Vl.II
2 Pulte
ppp
Tutte
Alle
pizz.
pp
Vla.
Vlc.
pizz.
pp
355
1.
Cl. (La)
(1. Solo)
stacc.
p cresc.
Cl.b. (Sib)
Fg.
mp cresc.
pp
cresc.
mf
Cor. (Fa)
pp
Tr. (Do)
2. Solo (ohne Dpfr.) (senza sord.)
pp
1. Solo ged. (c.s.)
pp
Tbrn.
m. d. Daumen üb. das Fell pp
col pollice sulla membrana
Mand.
pp
355
Vl.I
Alle (gew.)
Tutti
ppp
Alle (gew.)
ppp
Vl.II
Vlc.
p
mp

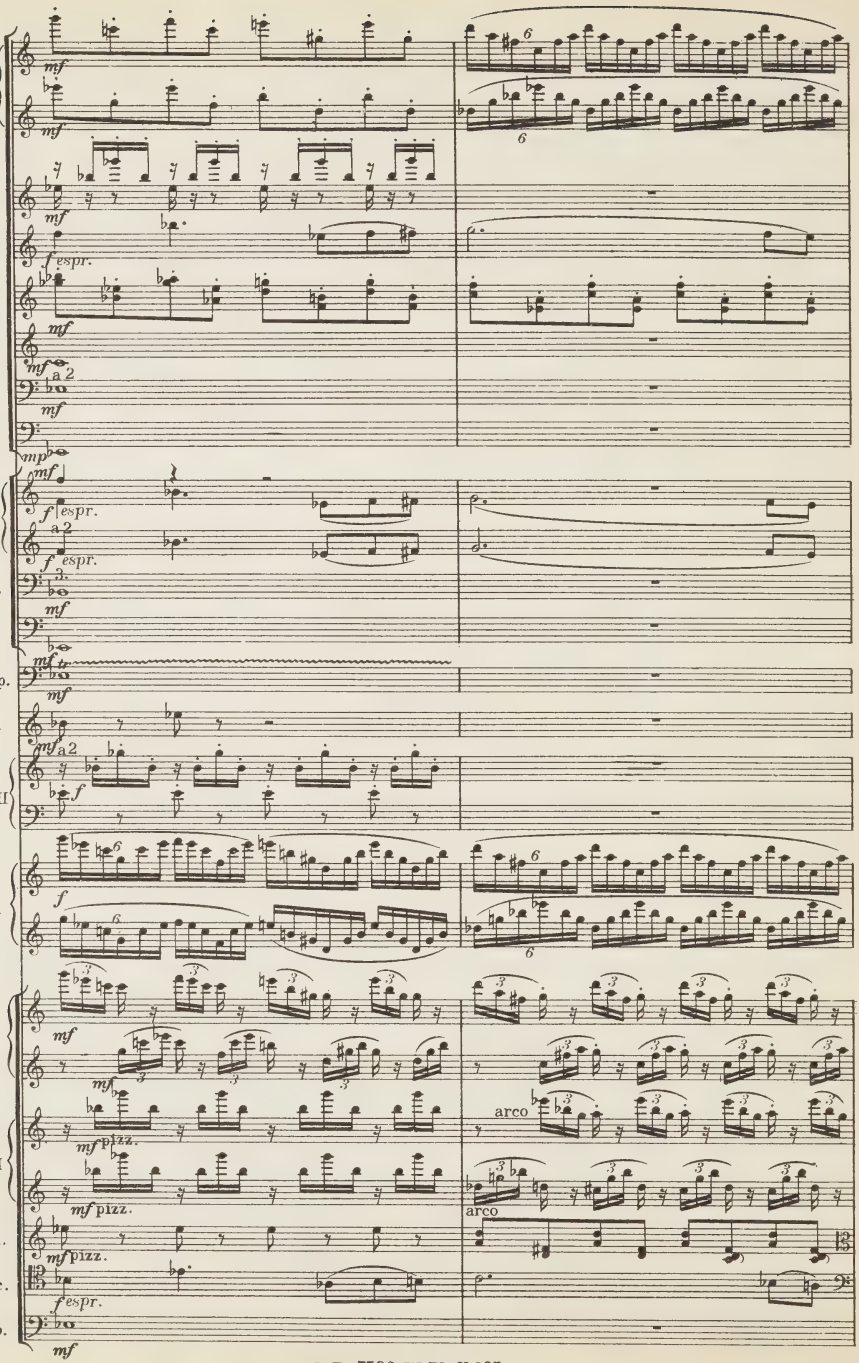

Fl.
Fl. picc.
Cl. (La)
Cl.b. (Sib)
Cor. (Fa)
Tamb. picc.
Car.
Arp.I.II
Chit.
Mand.
Vl.I
Vl.II
Vla.
Vlc.
a 2
stacc.
mp
cresc.
f
p
mf
1.
a 2
1. Solo
2. gest.
chiuso
offen
aperto
Solo
gest.
(abd.)
mp marc.
pp col legno
arco
p cresc.
3 fach
div. in 3
3 Soli
Flag.
mp spicc.

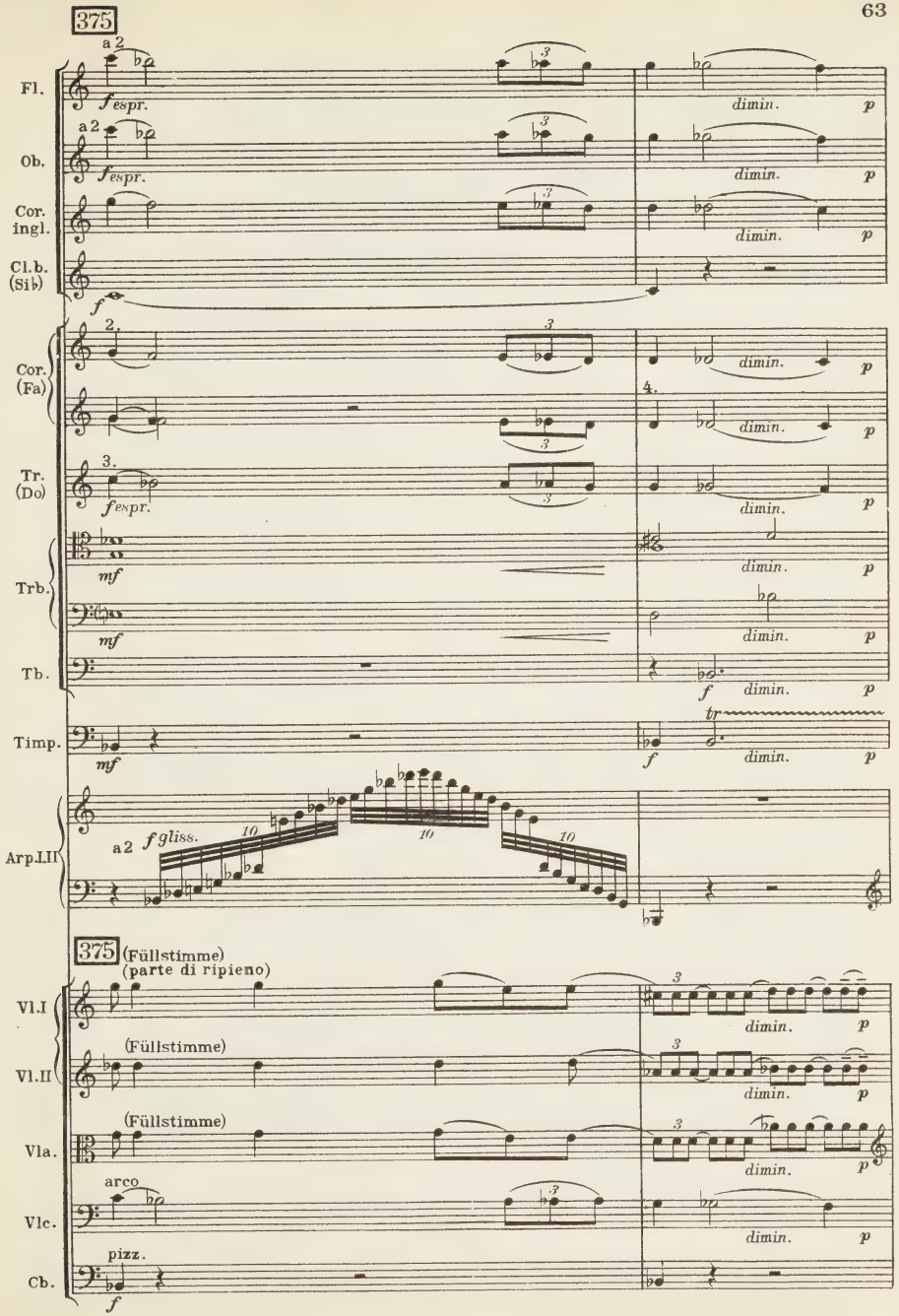

360
a 2
Fl.
p
5
Cor. (Fa)
1.
offen
2. Solo
aperto
mf
mf
Tr. (Do)
1. Solo
offen
aperto
3
3
Trb.
pp
pp
Tbrn.
pp
p
wie eine Turmuhr
come un orlogio da campanile
Car.
mp
Flag.
Arp.I
mf
Cel.
mp
5
Chit.
Mand.
360
m. Dämpfer
con sord.
Vla.
pp
Alle
m. Dämpfer
Vlc.
Tutti
pp
3
3
m. Dämpfer
Cb.
3
3
pp

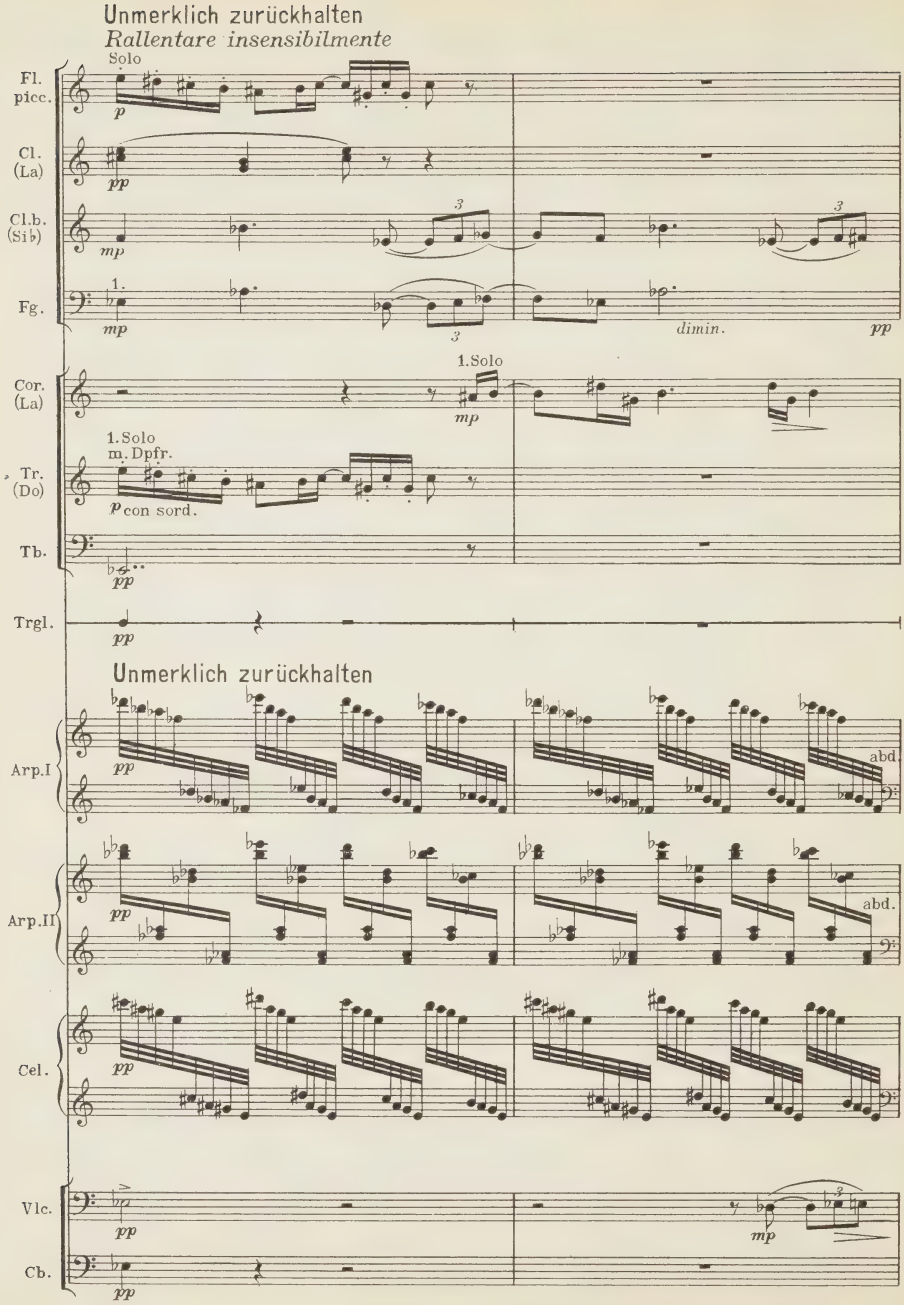

Fl.
Ob.
Cl. (La)
Cor. (Fa)
Tr. (Do)
Trb.
Tb.
Tbrn.
Car.
Arp.I
Vl.I
Vl.II
Vla.
Vlc.
Cb.
1. Solo
a 2
mf espr.
cresc.
f
Solo
mf
dimin.
mp
p
pp
ohne Dämpf.
senza sord.
gew.
pos.ord.
mp dim.
Dämpfer ab
via sord.
legg.

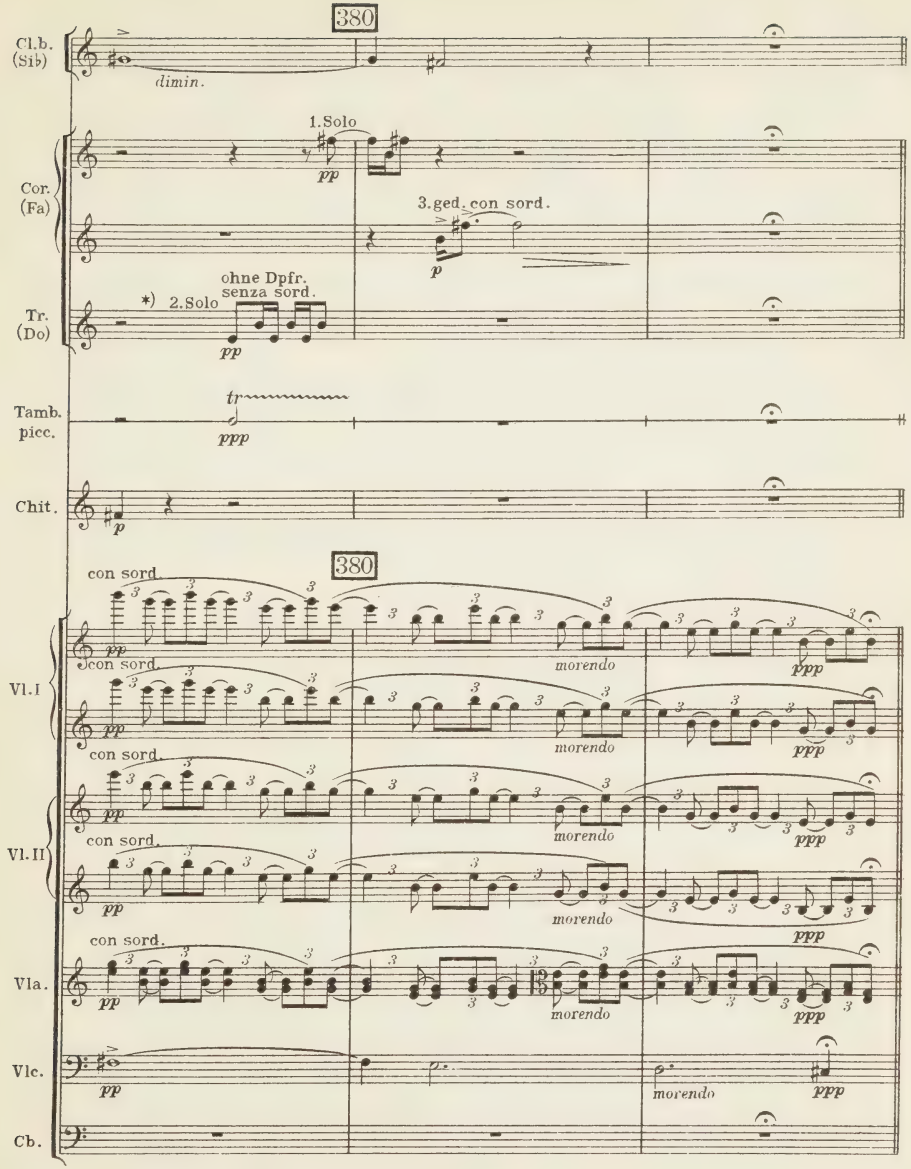

365
1.
Fl.
Ob.
Cor. ingl.
Cl. (La)
Cl.b. (Sib)
Fg.
a2
mf cresc.
mp cresc.
dim.
1.Solo
Cor. (Fa)
f (hervortretend - rilevato)
(gest.-chiusi)
(offen-
aperti)
Tr. (Do)
Trb.
Tb.
cresc.
Timp.
tr
Arp.I
Arp.II
365
Vl.I
Vl.II
sul G
espr.
non div.
Dpfr.ab (via sord.)
Vla.
Vlc.
pizz.
arco
Cb.


370
Fl.
Ob.
Cor. ingl.
Cl. (La)
Cor. (Fa)
Tr. (Do)
Trb.
Tb.
Trgl.
Tbrn.
Ptti.
Car.
Cel.
Vl.I
Vl.II
Vla.
Vlc.
Cb.
molto
cresc.
espr.
(frh.m.Schw.)
(con bacch.d. sp)
molto ff
marc.

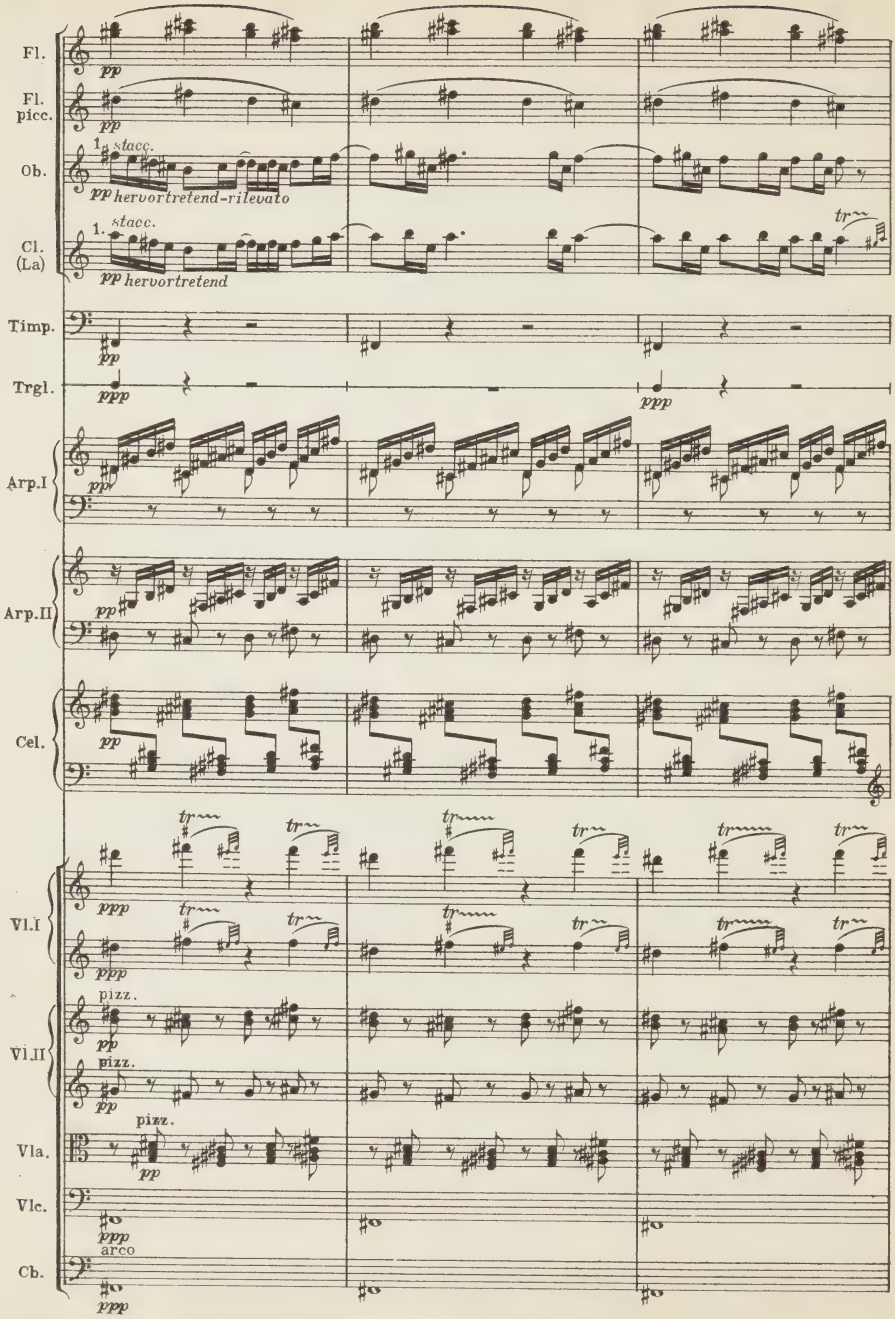

Fl.
Ob.
Cor. ingl.
Cl. (La)
Cl.b. (Sib)
Fg.
Cfg.
Cor. (Fa)
Trb.
Tb.
Timp.
Car.
Arp.I.II
Cel.
Vl.I
Vl.II
Vla.
Vlc.
Cb.
mf
f espr.
a 2
pizz.
arco


375
a 2
Fl.
f espr.
dimin.
p
Ob.
Cor. ingl.
Cl.b. (Si♭)
f
Cor. (Fa)
2.
4.
Tr. (Do)
3.
Trb.
mf
Tb.
Timp.
tr
Arp.I.II
a 2
f gliss.
375
(Füllstimme)
(parte di ripieno)
Vl.I
Vl.II
Vla.
arco
Vlc.
pizz.
Cb.


Unmerklich zurückhalten
Rallentare insensibilmente
Solo
Fl. picc.
Cl. (La)
Cl.b. (Sib)
Fg.
1.
dimin.
1.Solo
Cor. (La)
1.Solo m. Dpfr.
con sord.
Tr. (Do)
Tb.
Trgl.
Unmerklich zurückhalten
Arp.I
abd.
Arp.II
abd.
Cel.
Vlc.
Cb.




*) Besser vom 1. Trompeter zu blasen, falls er den Dämpfer rasch genug abnehmen kann
*) *Da eseguirsi preferibilmente dallu 1ª tromba, se può togliere la sordina in tempo opportuno*


Fl.
pp
Fl. picc.
pp
Ob.
1. stacc.
pp hervortretend-rilevato
Cl. (La)
1. stacc.
pp hervortretend
tr
Timp.
pp
Trgl.
ppp
ppp
Arp.I
pp
Arp.II
pp
Cel.
pp
tr
Vl.I
ppp
ppp
Vl.II
pizz.
pp
pizz.
pp
pizz.
Vla.
pp
Vlc.
ppp
arco
Cb.
ppp

Beruhigt

385 *Calmato*

Fl.

Fl. picc.

Cl. (La)

Cl.b. (Sib)

*ppp*

*ppp*

*pp*

*pp*

Solo

Cor. (Fa)

*mp* *marc.*

*pp* *marc.*

*p*

*pp*

*f*

Trb.

*ppp*

*ppp*

Timp.

*tr*

*pp*

Car.

*pp*

Arp.I

*p*

Flag.

Arp.II

*p*

Cel.

385 Beruhigt

Vl.I

*sempre ppp*

*sempre ppp*

Vl.II

arco

*ppp*

arco

*pp* arco

Vla.

senza sord.

arco

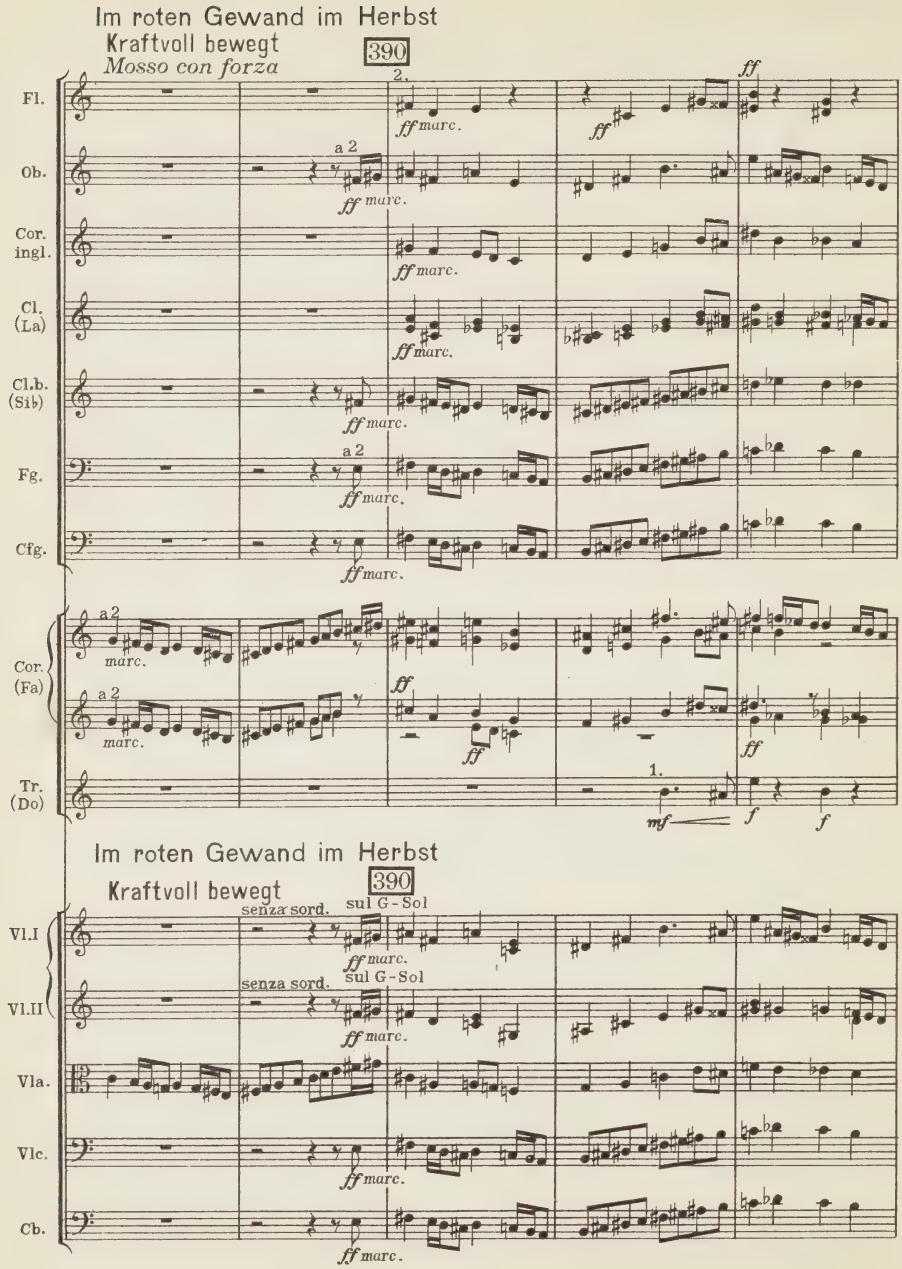
*fmarc.*

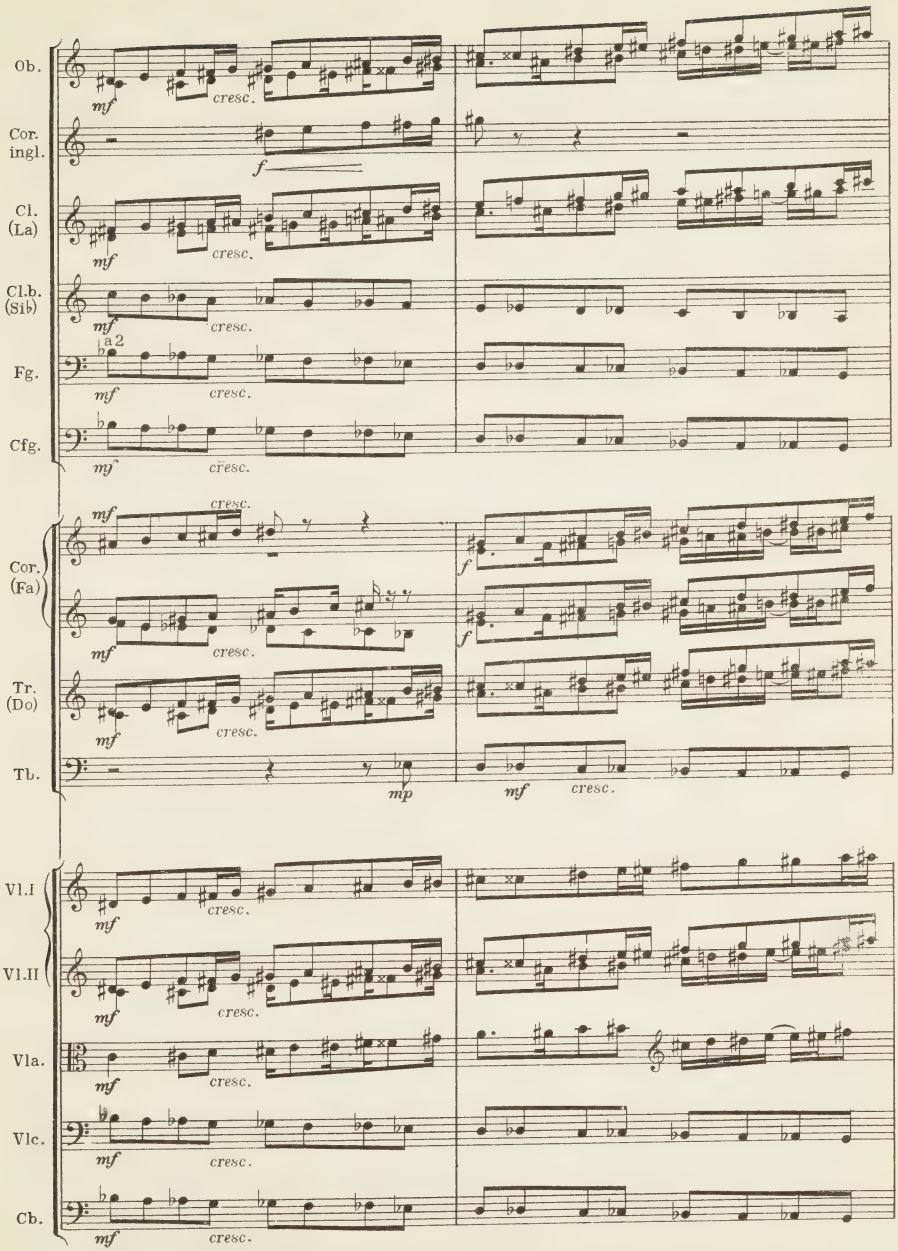
Vlc.

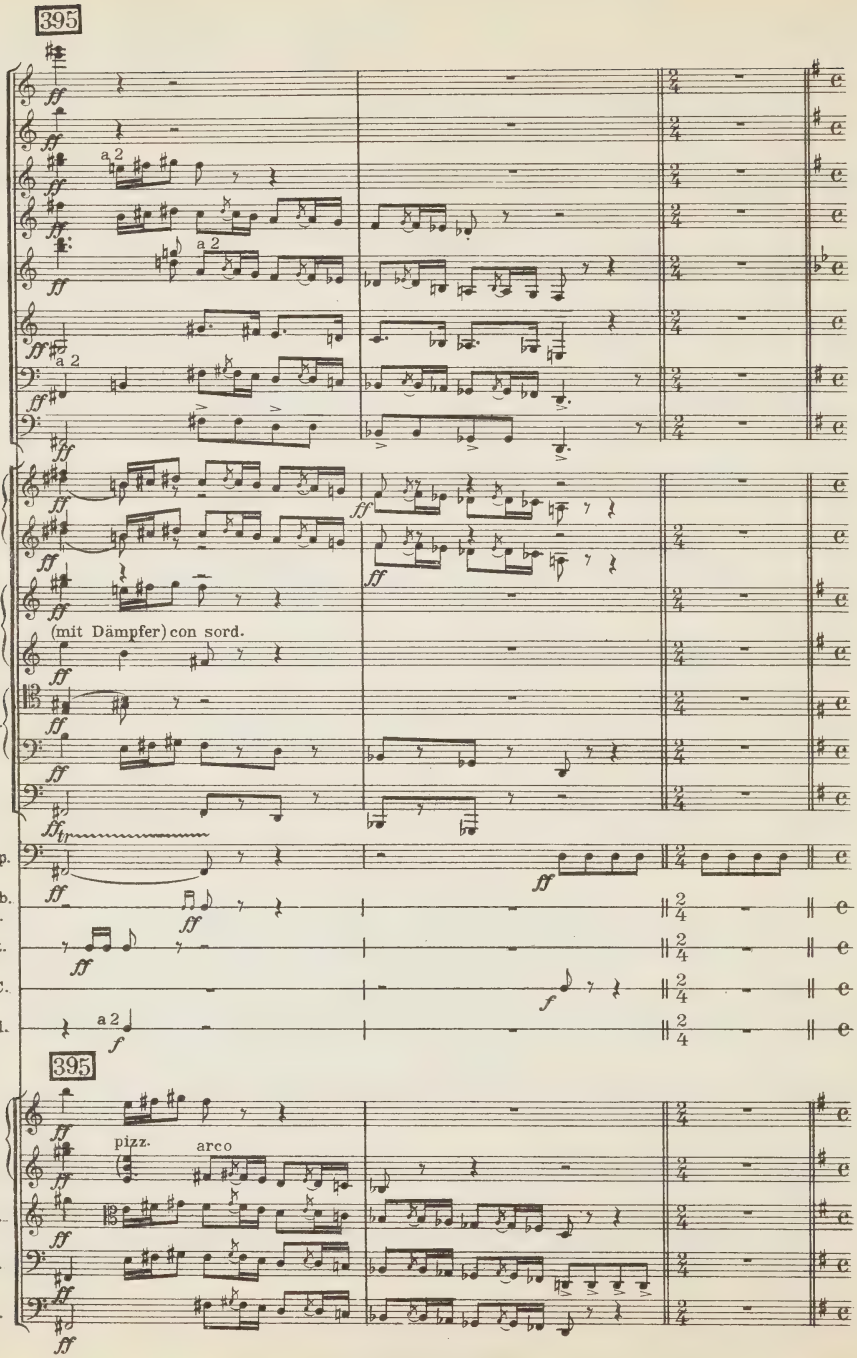
arco

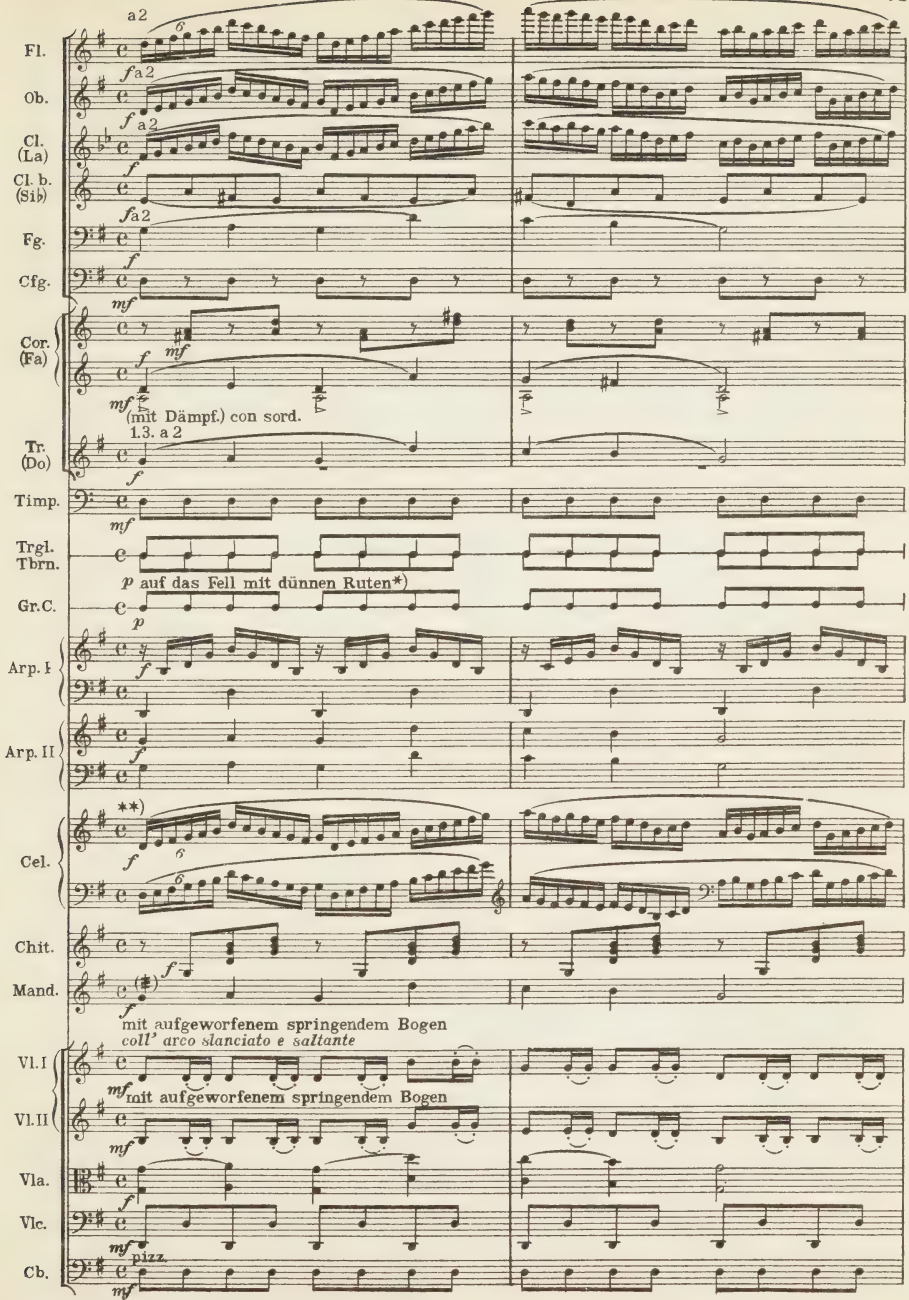
Cb.

pizz.


Im roten Gewand im Herbst
Kraftvoll bewegt
Mosso con forza
390
Fl.
Ob.
Cor. ingl.
Cl. (La)
Cl.b. (Sib)
Fg.
Cfg.
Cor. (Fa)
Tr. (Do)
Im roten Gewand im Herbst
Kraftvoll bewegt
390
senza sord.
sul G-Sol
Vl.I
Vl.II
Vla.
Vlc.
Cb.

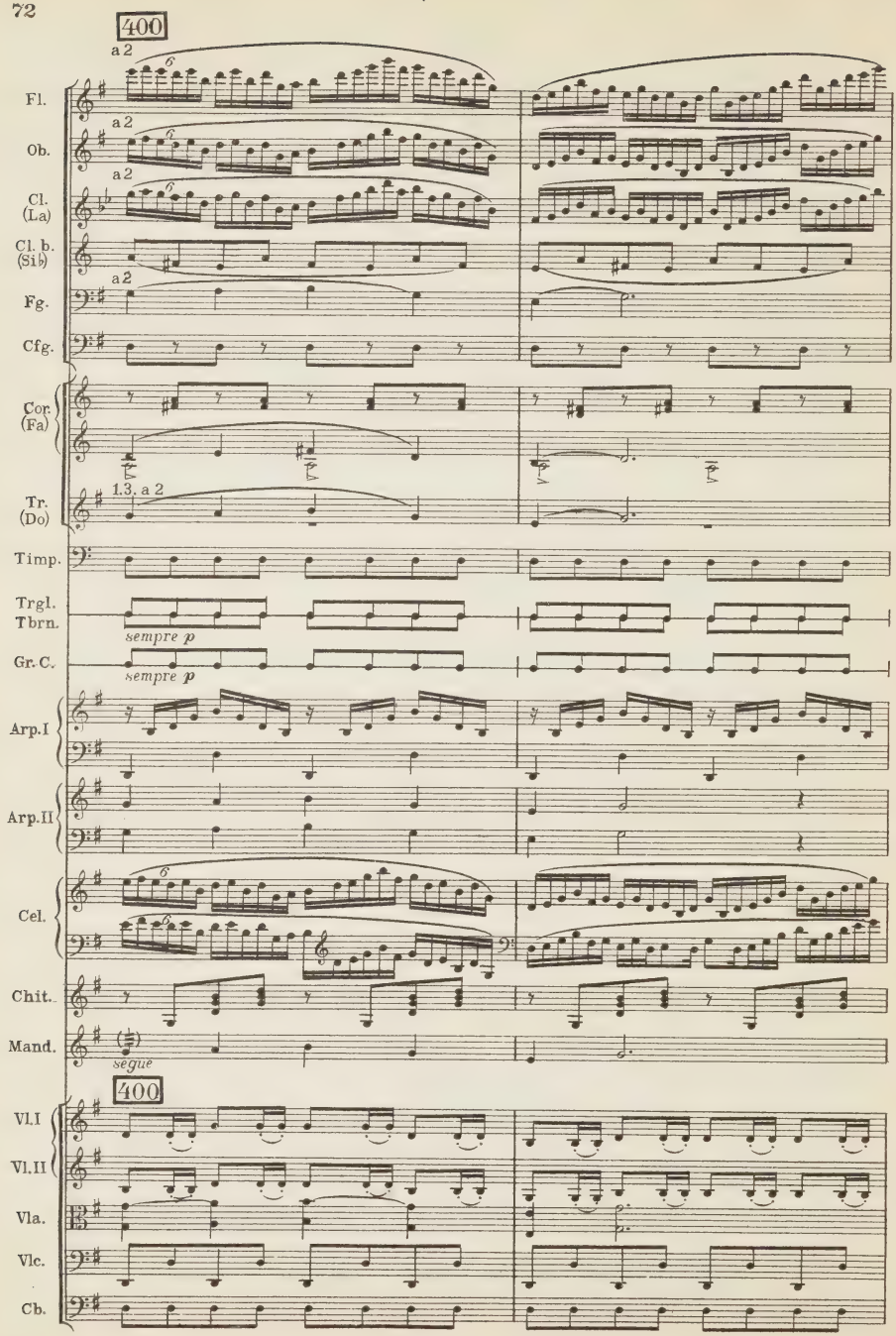

Ob.
Cor. ingl.
Cl. (La)
Cl.b. (Sib)
Fg.
Cfg.
Cor. (Fa)
Tr. (Do)
Tb.
Vl.I
Vl.II
Vla.
Vlc.
Cb.
a 2
mf
cresc.
f
mp

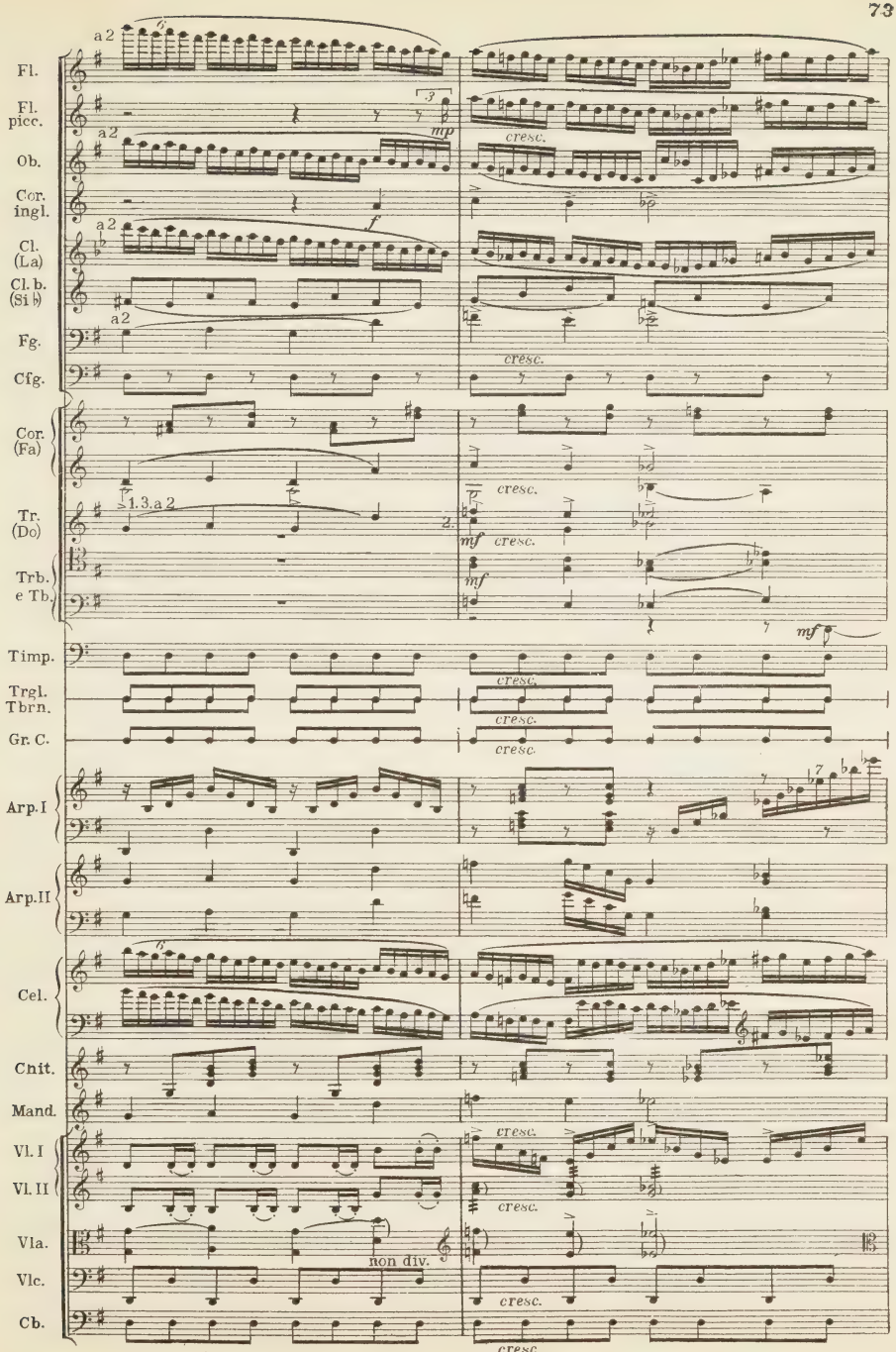

395
Fl.
Fl. picc.
Ob.
Cor. ingl.
Cl. (La)
Cl. b. (Sib)
Fg.
Cfg.
a 2
Cor. (Fa)
Tr. (Do)
(mit Dämpfer) con sord.
Trb.
Tb.
Timp.
Tamb. picc.
Cast.
Gr. C.
Ptti.
395
Vl. I
Vl. II
Vla.
Vlc.
Cb.
pizz.
arco

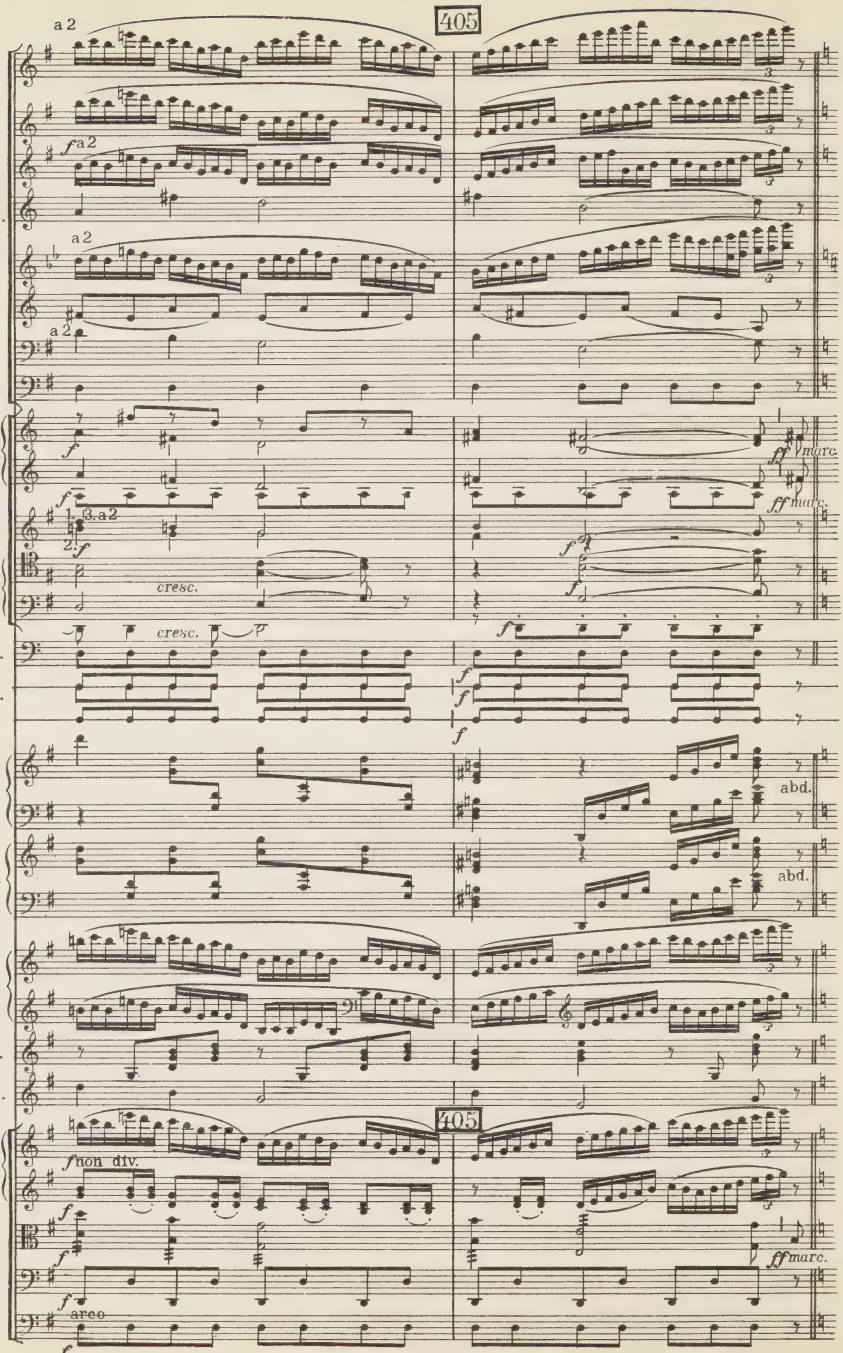


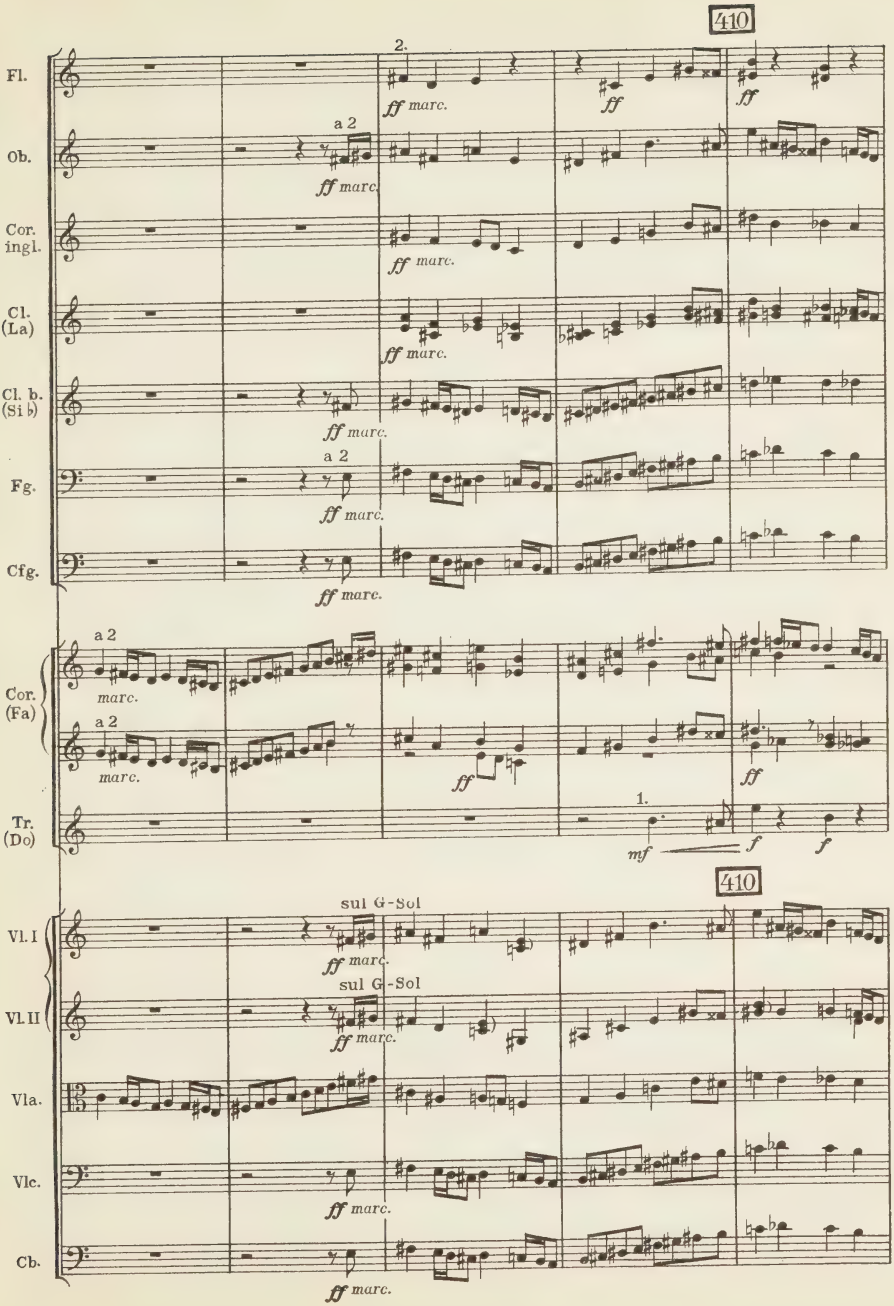

*) *sulla membrana con bacchette sottili*

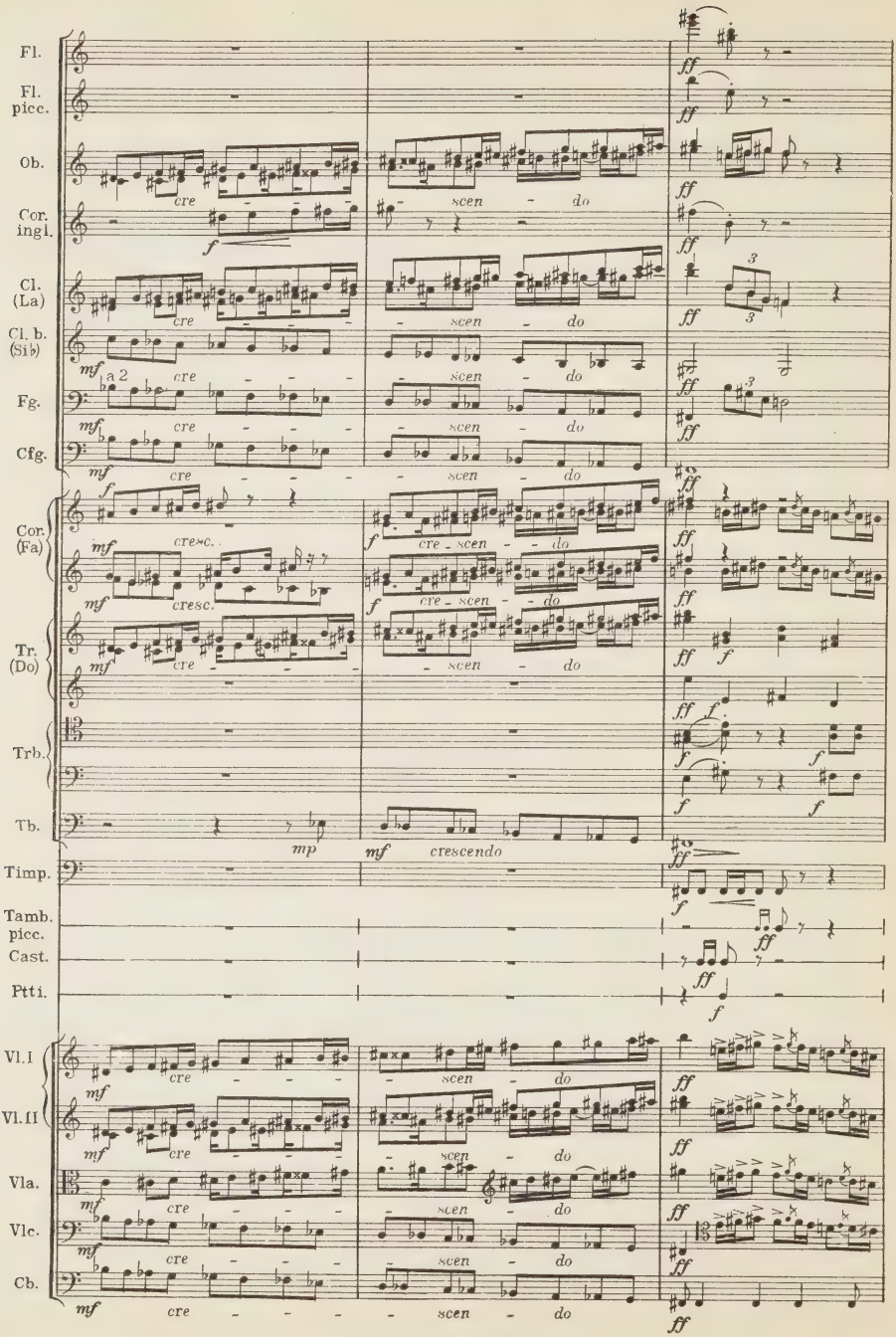
**)Celesta eventuell in beiden Händen eine Oktave höher
*Eventualmente la Celesta all 8va superiore a due mani*

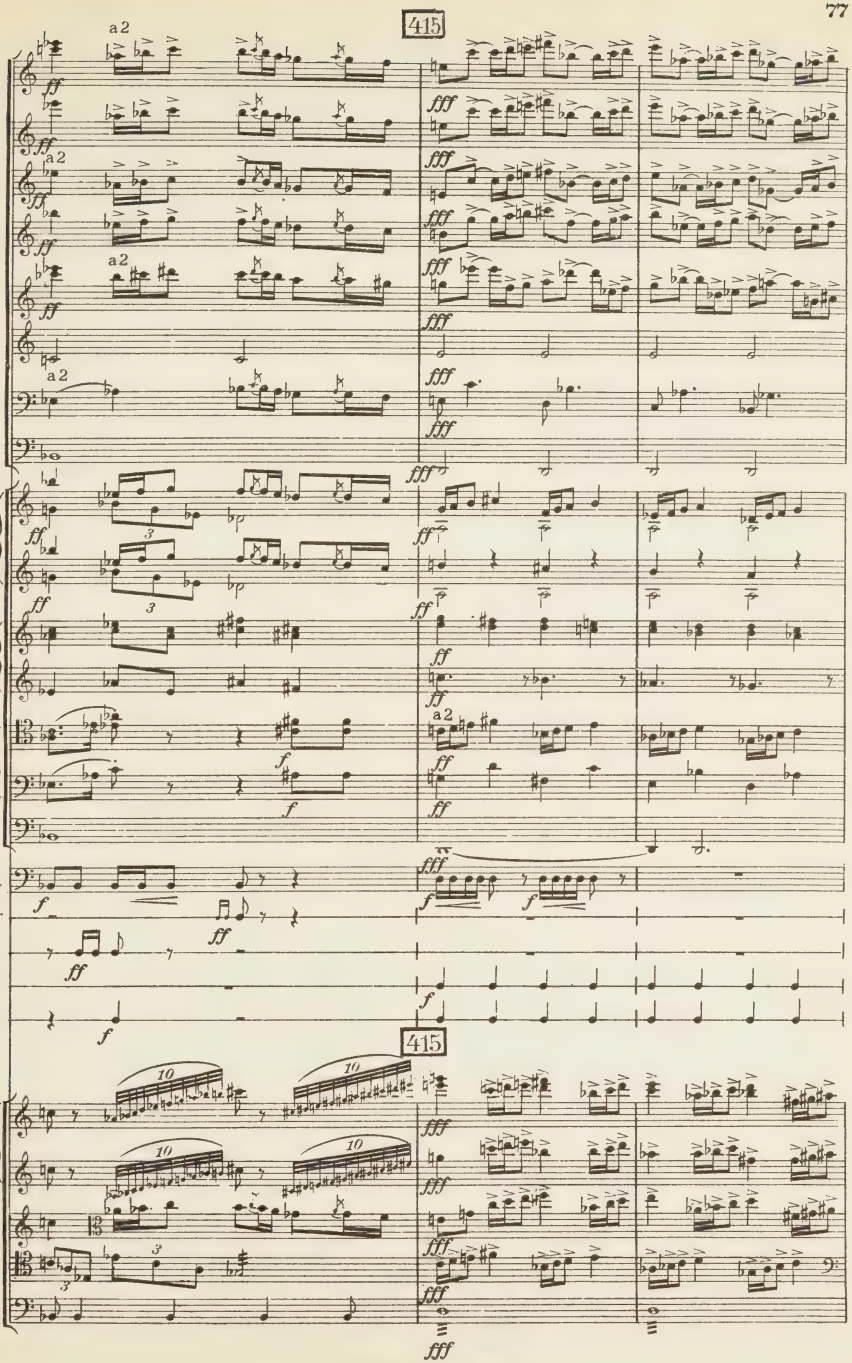

400
a 2
Fl.
Ob.
Cl. (La)
Cl. b. (Sib)
Fg.
Cfg.
Cor. (Fa)
Tr. (Do)
1.3. a 2
Timp.
Trgl.
Tbrn.
sempre p
Gr. C.
sempre p
Arp. I
Arp. II
Cel.
Chit.
Mand.
segue
400
Vl. I
Vl. II
Vla.
Vlc.
Cb.

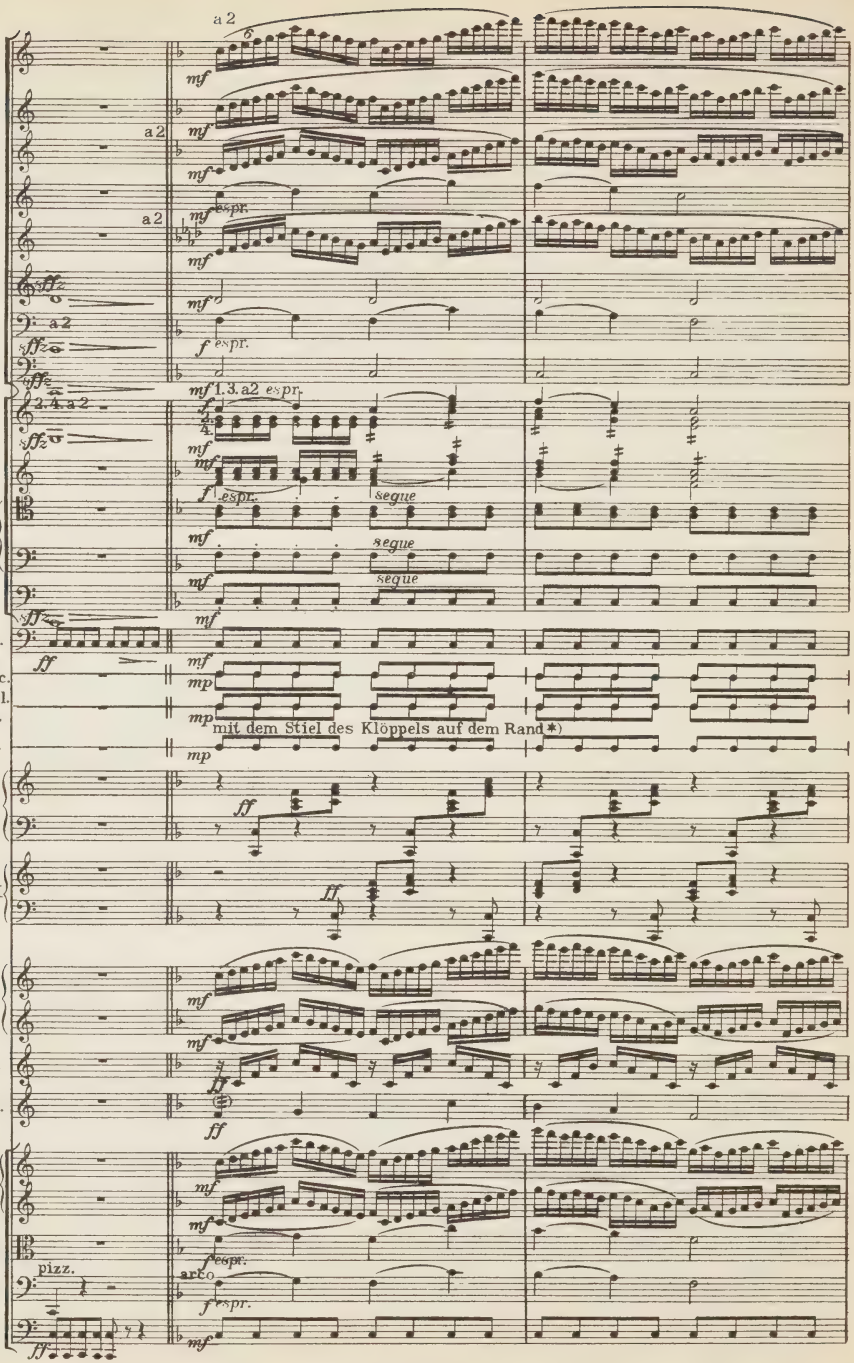

Fl.
Fl. picc.
Ob.
Cor. ingl.
Cl. (La)
Cl. b. (Si ♭)
Fg.
Cfg.
Cor. (Fa)
Tr. (Do)
Trb. e Tb.
Timp.
Trgl. Tbrn.
Gr. C.
Arp. I
Arp. II
Cel.
Chit.
Mand.
Vl. I
Vl. II
Vla.
Vlc.
Cb.
a 2
1. 3. a 2
2.
mp
f
mf
cresc.
non div.


405
a 2
Fl.
Fl. picc.
Ob.
Cor. ingl.
Cl. (La)
Cl. b. (Sib)
Fg.
Cfg.
Cor. (Fa)
Tr. (Do)
Trb. e Tb.
Timp.
Trgl.
Tbrn.
Gr.C.
Arp.I
Arp.II
Cel.
Chit.
Mand.
Vl.I
Vl.II
Vla.
Vlc.
Cb.
1. 3. a2
2.
cresc.
abd.
non div.
arco
405

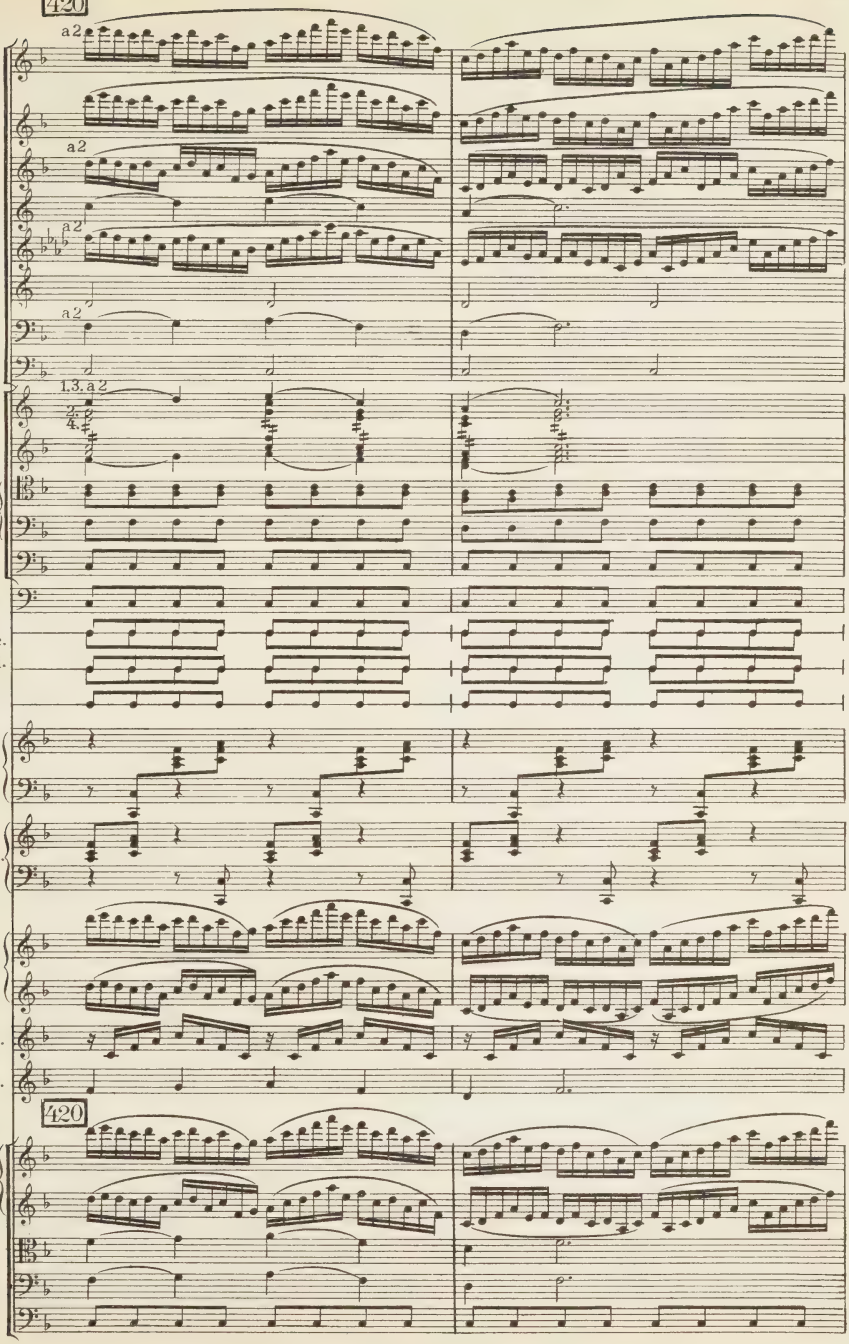

410
Fl.
Ob.
Cor. ingl.
Cl. (La)
Cl. b. (Si b)
Fg.
Cfg.
Cor. (Fa)
Tr. (Do)
410
Vl. I
Vl. II
Vla.
Vlc.
Cb.
a 2
2.
1.
ff marc.
ff
marc.
mf
f
sul G-Sol

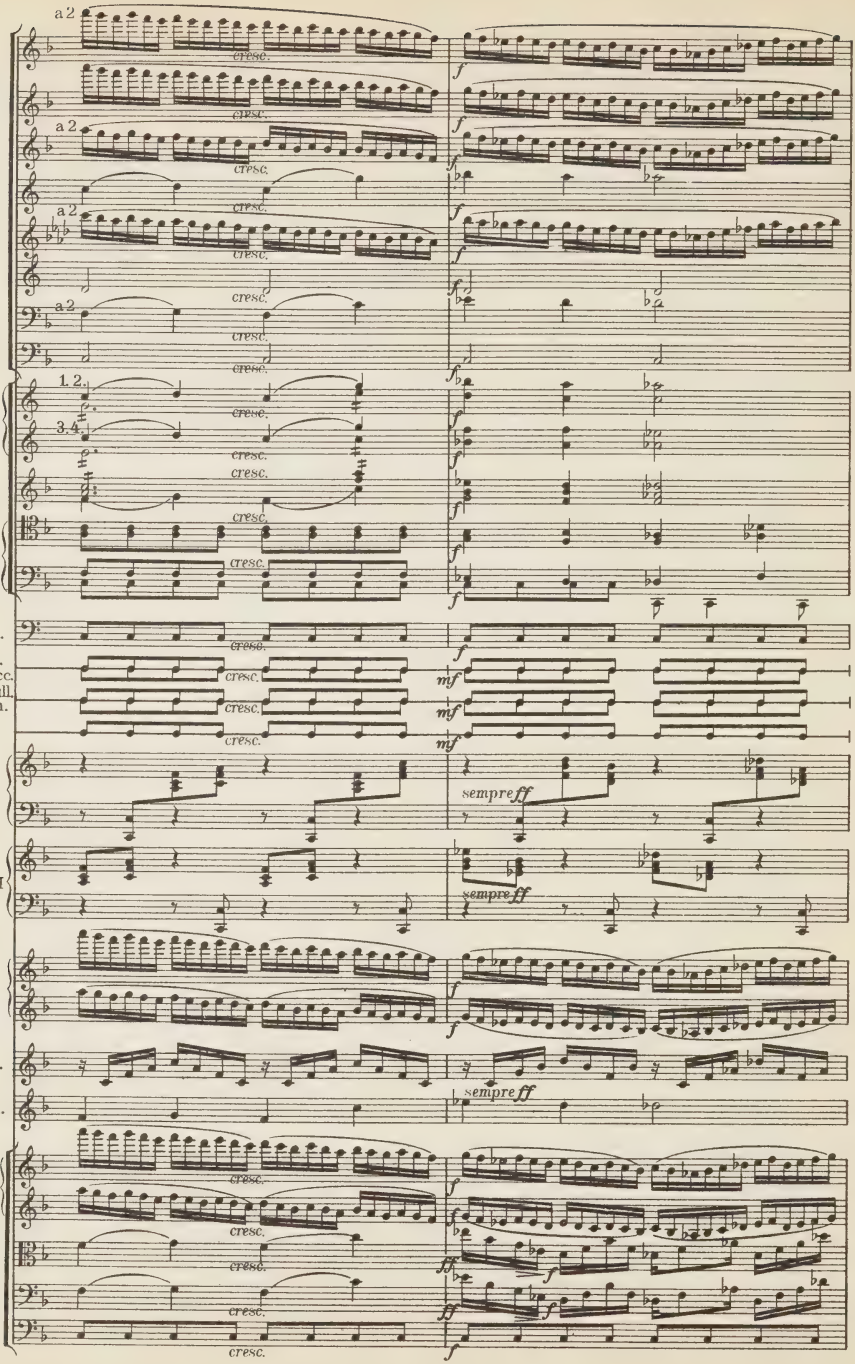

Fl.
Fl. picc.
Ob.
Cor. ingl.
Cl. (La)
Cl. b. (Sib)
Fg.
Cfg.
Cor. (Fa)
Tr. (Do)
Trb.
Tb.
Timp.
Tamb. picc.
Cast.
Ptti.
Vl. I
Vl. II
Vla.
Vlc.
Cb.
cre
scen
do
a 2
cresc.
crescendo

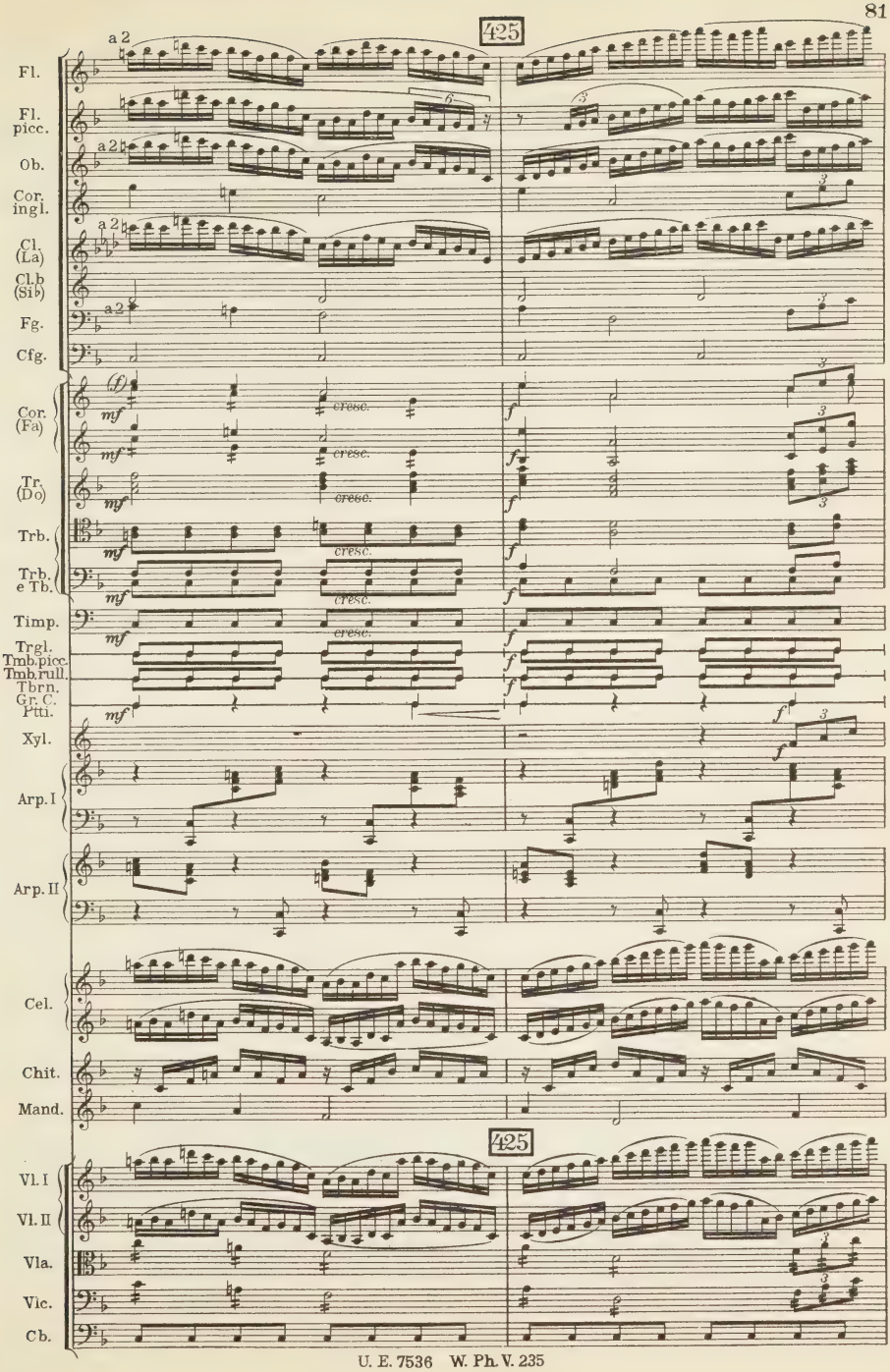

415
a 2
Fl.
Fl. picc.
Ob.
Cor. ingl.
Cl. (La)
Cl. b. (Si ♭)
Fg.
Cfg.
Cor. (Fa)
Tr. (Do)
Trb.
Tb.
Timp.
Tamb.
picc.
Cast.
Gr. C.
Ptti.
415
Vl. I
Vl. II
Vla.
Vlc.
Cb.

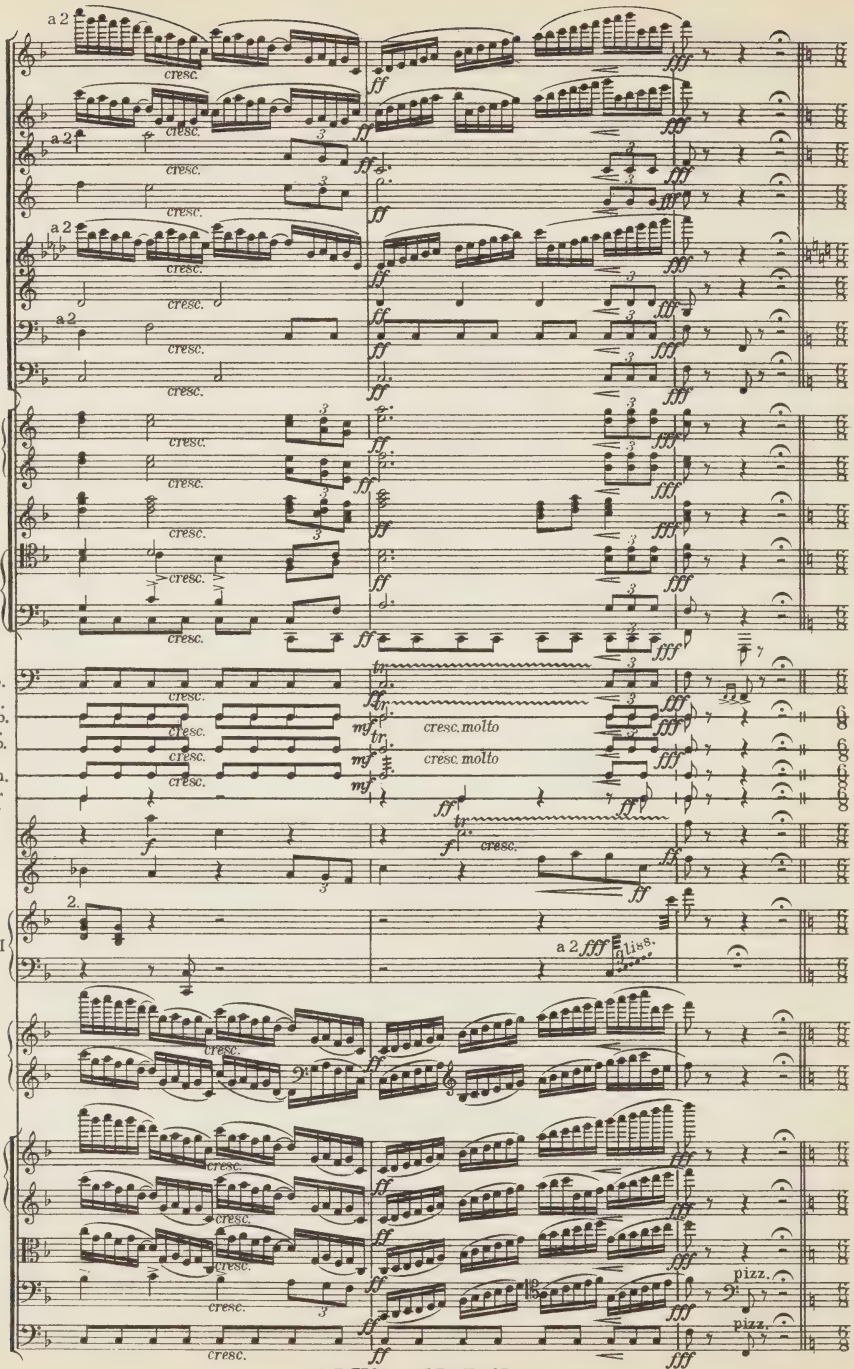


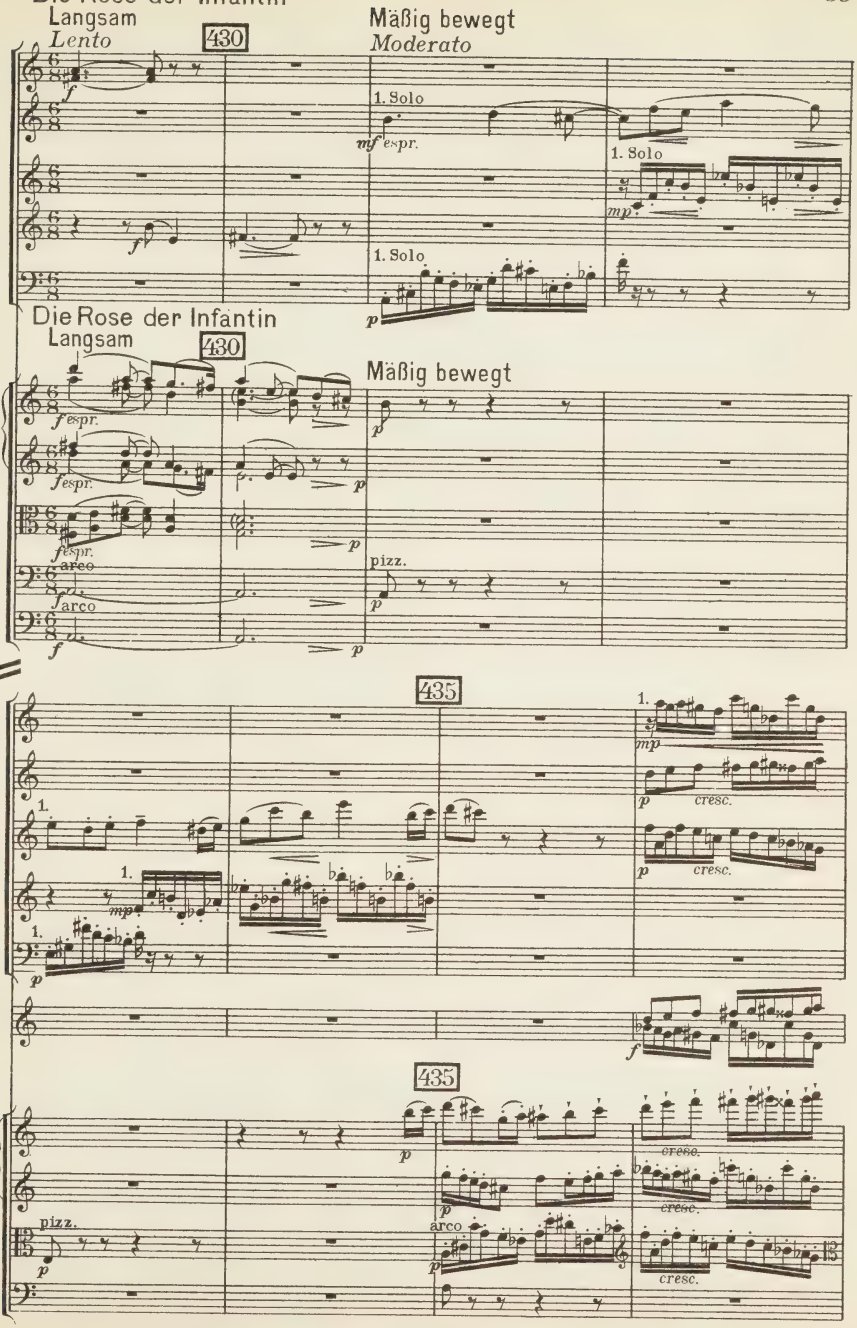

*) *col manico della mazza sull' orlo*

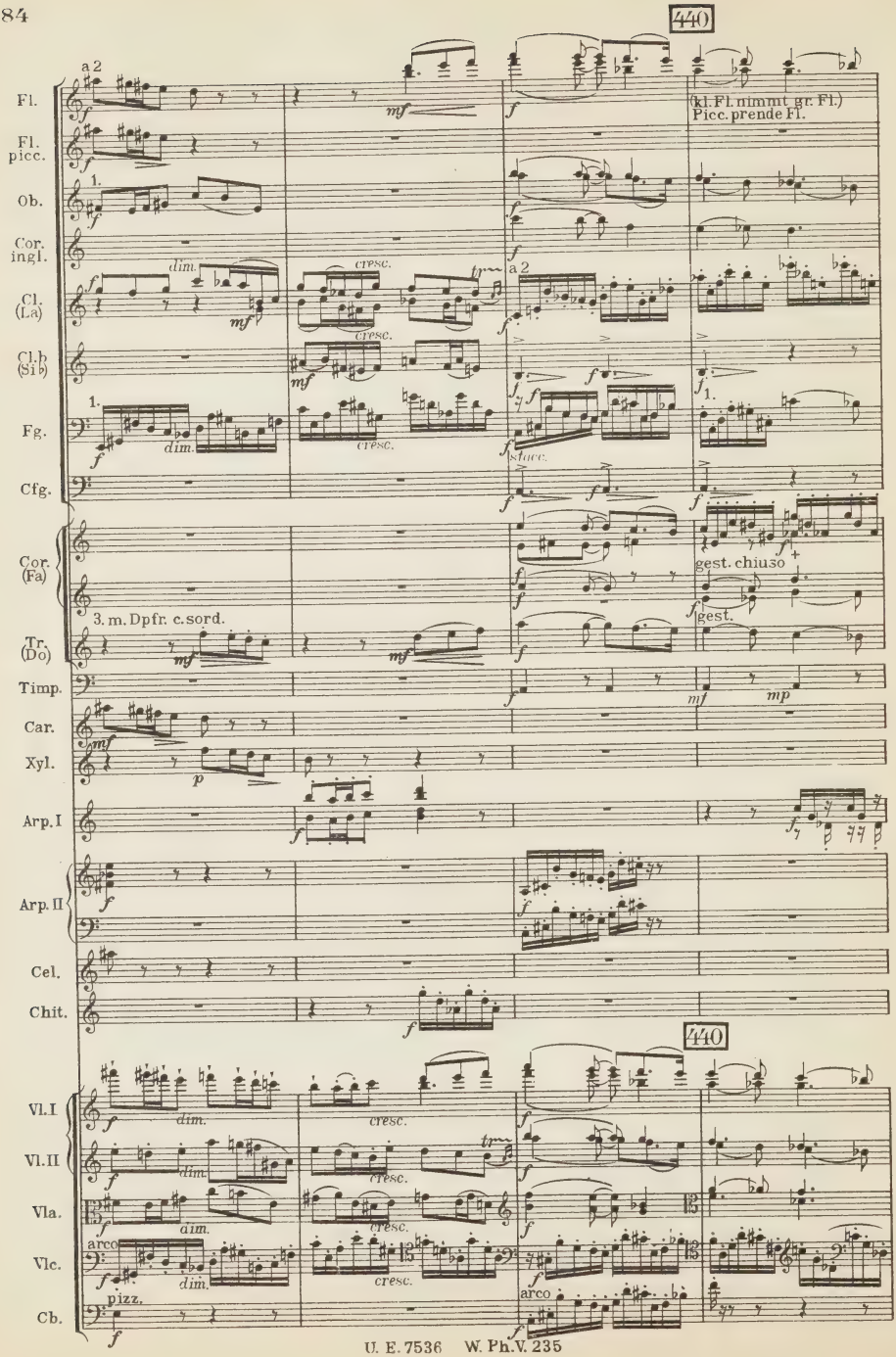

420
a2
Fl.
Fl. picc.
Ob.
Cor. ingl.
Cl. (La)
Cl. b. (Si ♭)
Fg.
Cfg.
1.3. a 2
Cor. (Fa)
Tr. (Do)
Trb.
Tb.
Timp.
Trgl.
Tb.picc.
Tb.rull.
Tbrn.
gr. C.
Arp. I.
Arp. II.
Cel.
Chit.
Mand.
420
Vl. I
Vl. II
Vla.
Vlc.
Cb.

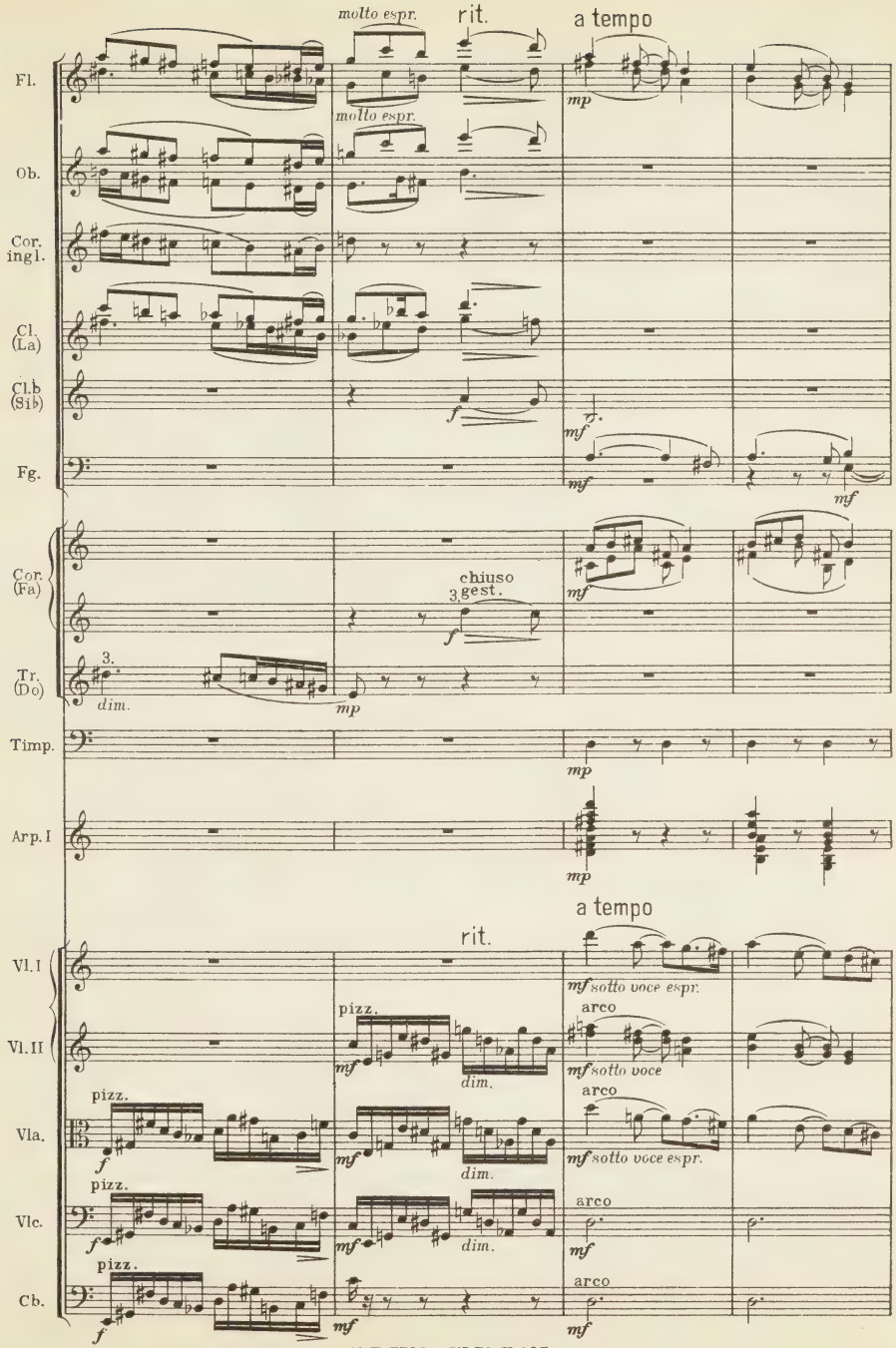

Fl.
Fl. picc.
Ob.
Cor. ingl.
Cl. (La)
Cl. b (Si b)
Fg.
Cfg.
Cor. (Fa)
Tr. (Do)
Trb.
Trb. e Tb.
Timp.
Trgl.
Tmb. picc.
Tmb. rull.
Tbrn.
Gr. C.
Arp. I
Arp. II
Cel.
Chit.
Mand.
Vl. I
Vl. II
Vla.
Vlc.
Cb.
a 2
1. 2.
3. 4.
cresc.
f
ff
mf
sempre ff

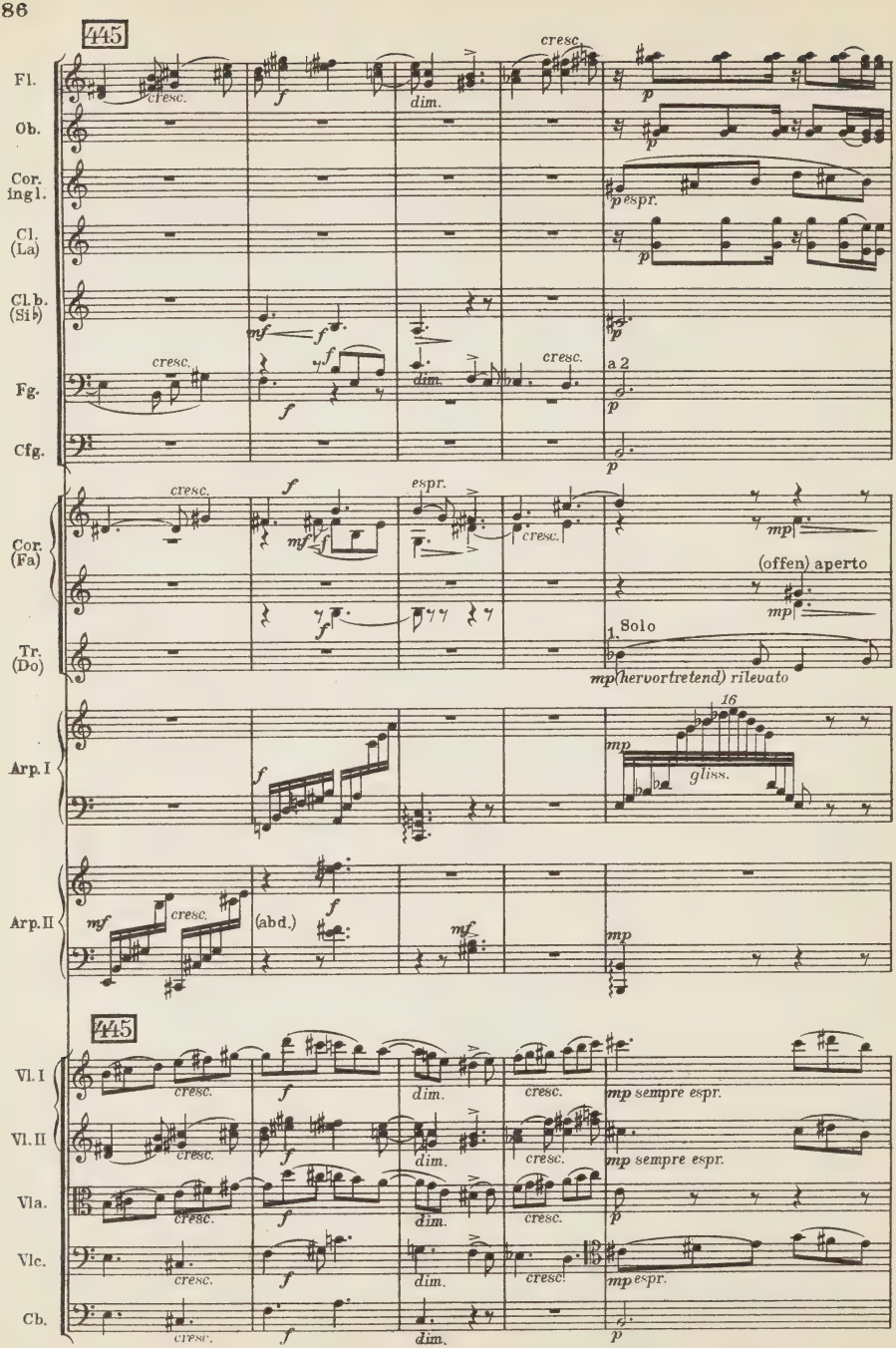

425
a 2
Fl.
Fl. picc.
Ob.
Cor. ingl.
Cl. (La)
Cl.b (Sib)
Fg.
Cfg.
Cor. (Fa)
Tr. (Do)
Trb.
Trb. e Tb.
Timp.
Trgl.
Tmb.picc.
Tmb.rull.
Tbrn.
Gr.C.
Ptti.
Xyl.
Arp. I
Arp. II
Cel.
Chit.
Mand.
Vl. I
Vl. II
Vla.
Vlc.
Cb.
cresc.

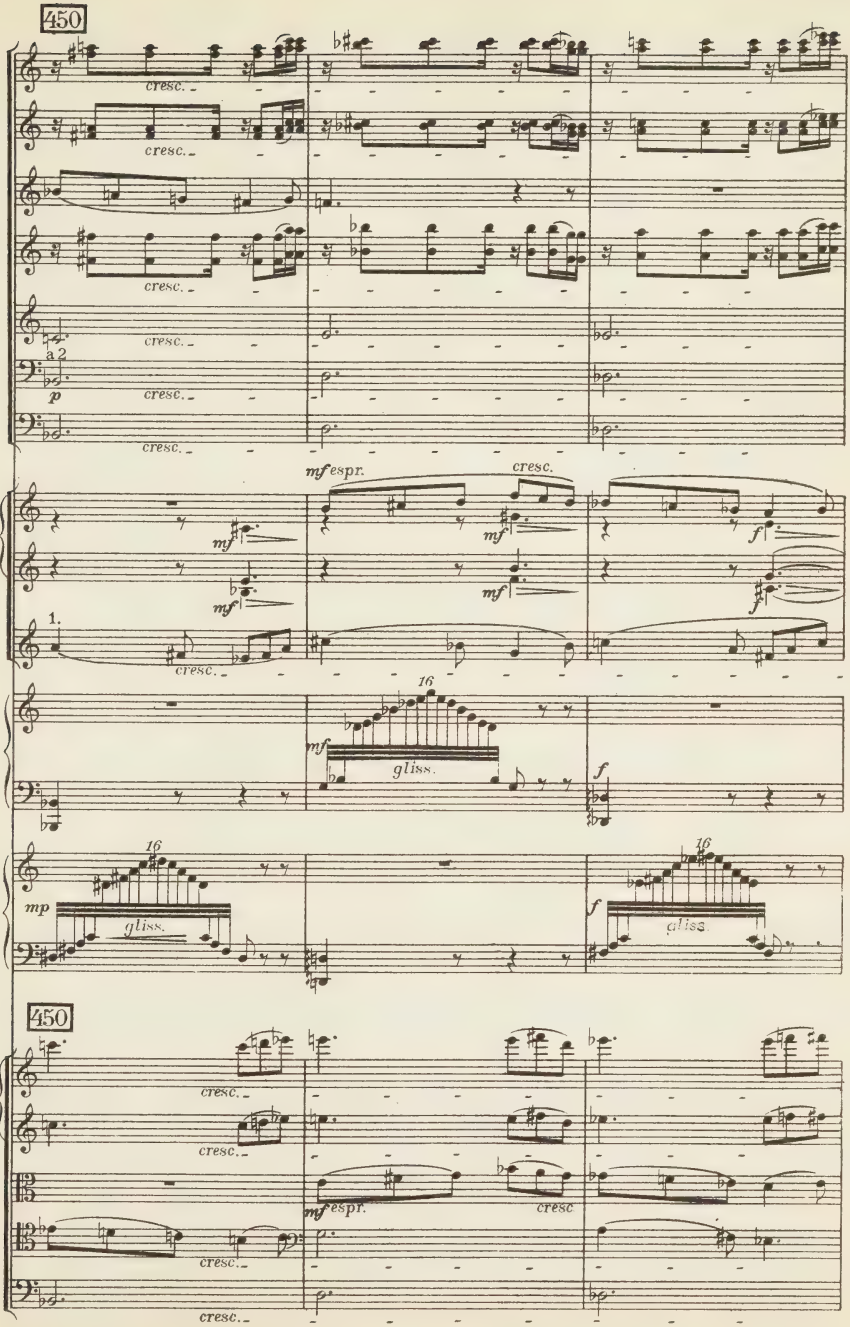

Fl.
Fl. picc.
Ob.
Cor. ingl.
Cl. (La)
Cl.b (Sib)
Fg.
Cfg.
Cor. (Fa)
Tr. (Do)
Trb.
Trb. e Tb.
Timp.
Trgl.
Tamb. picc.
Tamb. rull.
Tbrn.
Gr.C.
Ptti.
Car.
Xyl.
Arp. I II
Cel.
Vl. I
Vl. II
Vla.
Vlc.
Cb.
a 2
cresc.
cresc. molto
pizz.

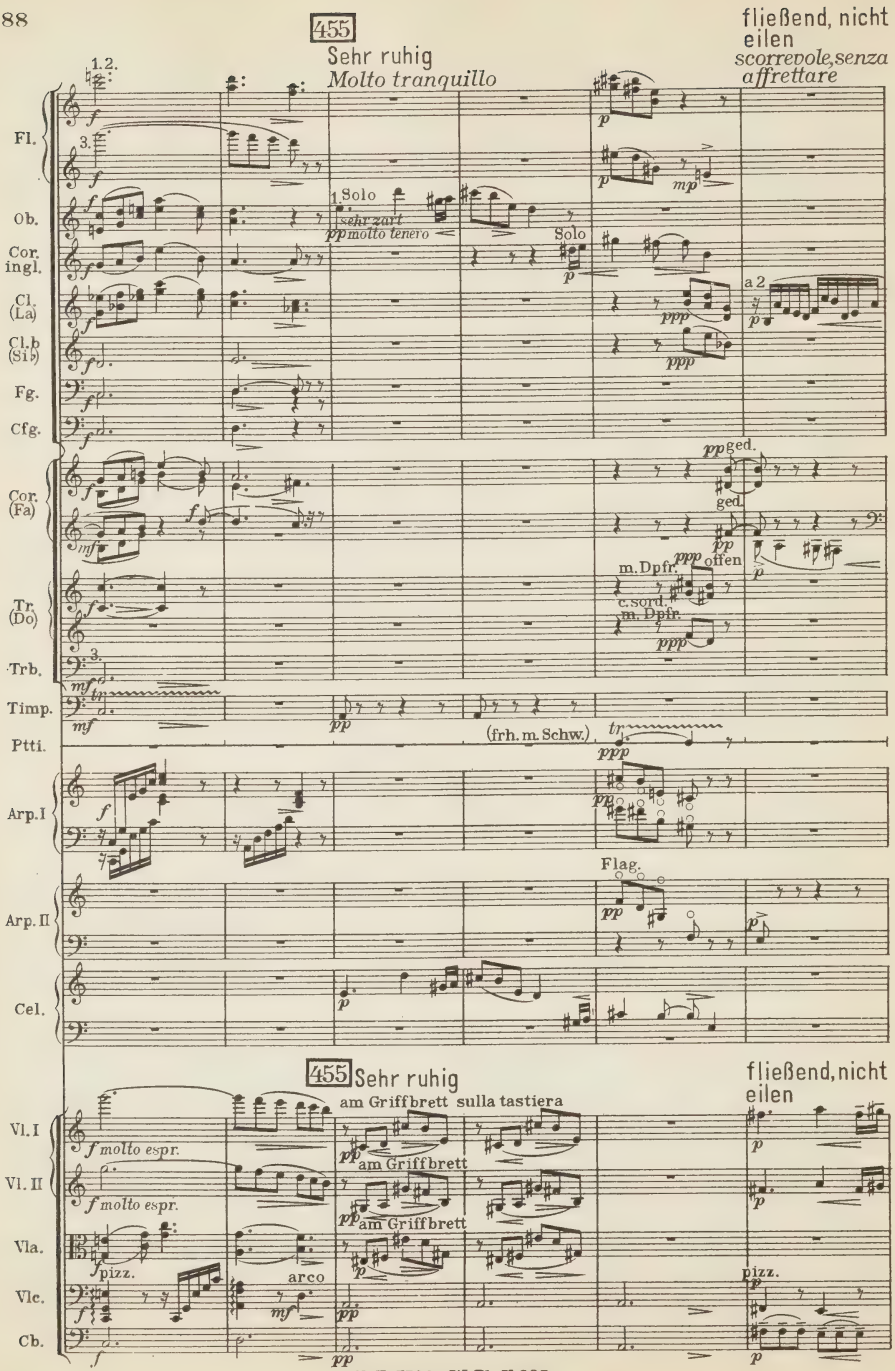

Langsam
Lento
430
Mäßig bewegt
Moderato
Fl.
Ob.
Cl. (La)
Cl. b (Si b)
Fg.
1. Solo
mf espr.
mp
p
Die Rose der Infantin
Langsam
430
Mäßig bewegt
Vl. I
Vl. II
Vla.
Vlc.
Cb.
f espr.
arco
pizz.
435
Fl. picc.
Cel.
cresc.
13

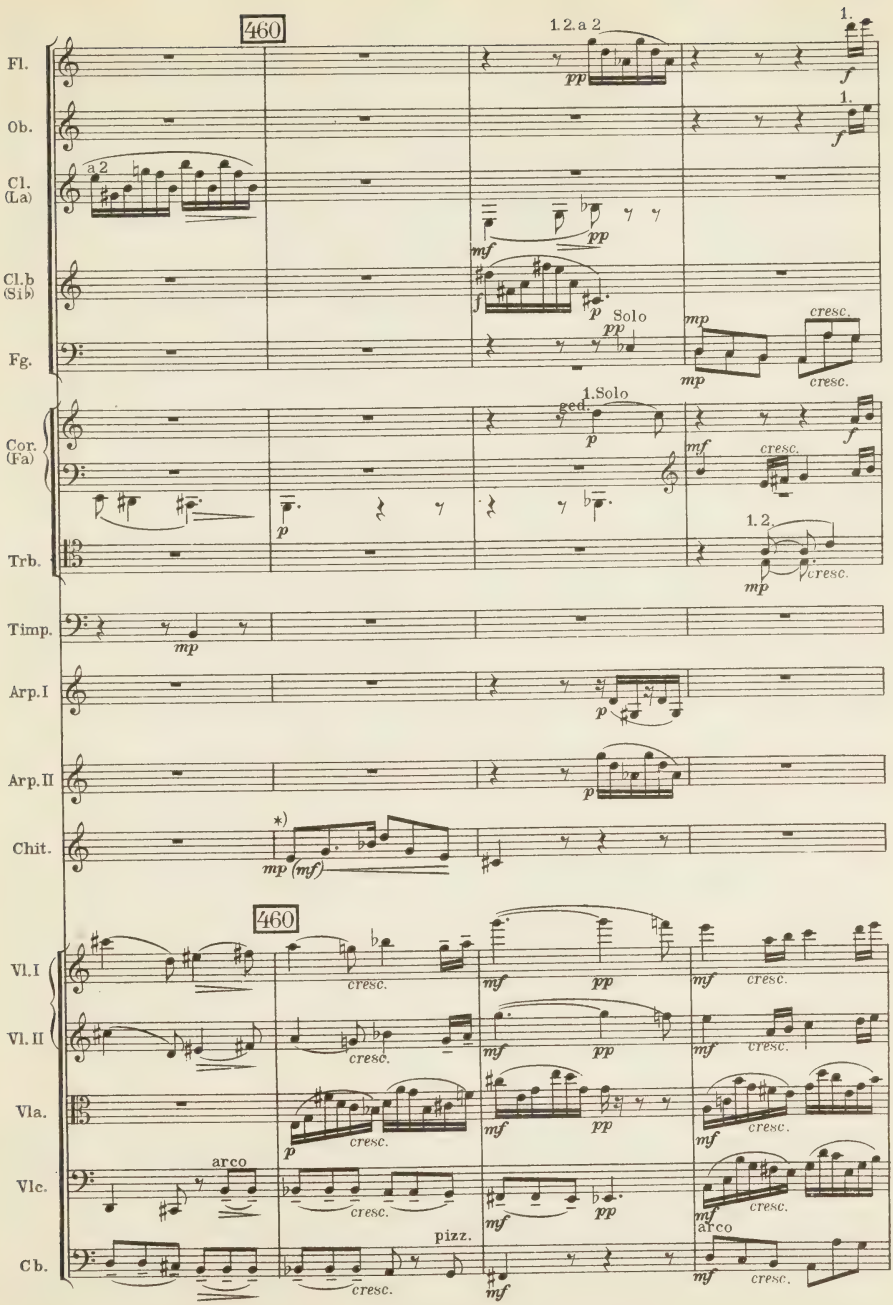

440
a 2
Fl.
Fl. picc.
Ob.
Cor. ingl.
Cl. (La)
Cl.b (Si b)
Fg.
Cfg.
Cor. (Fa)
Tr. (Do)
Timp.
Car.
Xyl.
Arp. I
Arp. II
Cel.
Chit.
Vl. I
Vl. II
Vla.
Vlc.
Cb.
(Kl. Fl. nimmt gr. Fl.)
Picc. prende Fl.
gest. chiuso
3. m. Dpfr. c. sord.
arco
pizz.
U. E. 7536 W. Ph. V. 235


molto espr.
rit.
a tempo
Fl.
molto espr.
Ob.
Cor. ingl.
Cl. (La)
Cl.b (Sib)
Fg.
Cor. (Fa)
chiuso
3.gest.
Tr. (Do)
3.
dim.
Timp.
Arp. I
a tempo
rit.
Vl. I
Vl. II
pizz.
arco
Vla.
Vlc.
Cb.
mf sotto voce espr.
mf sotto voce
dim.

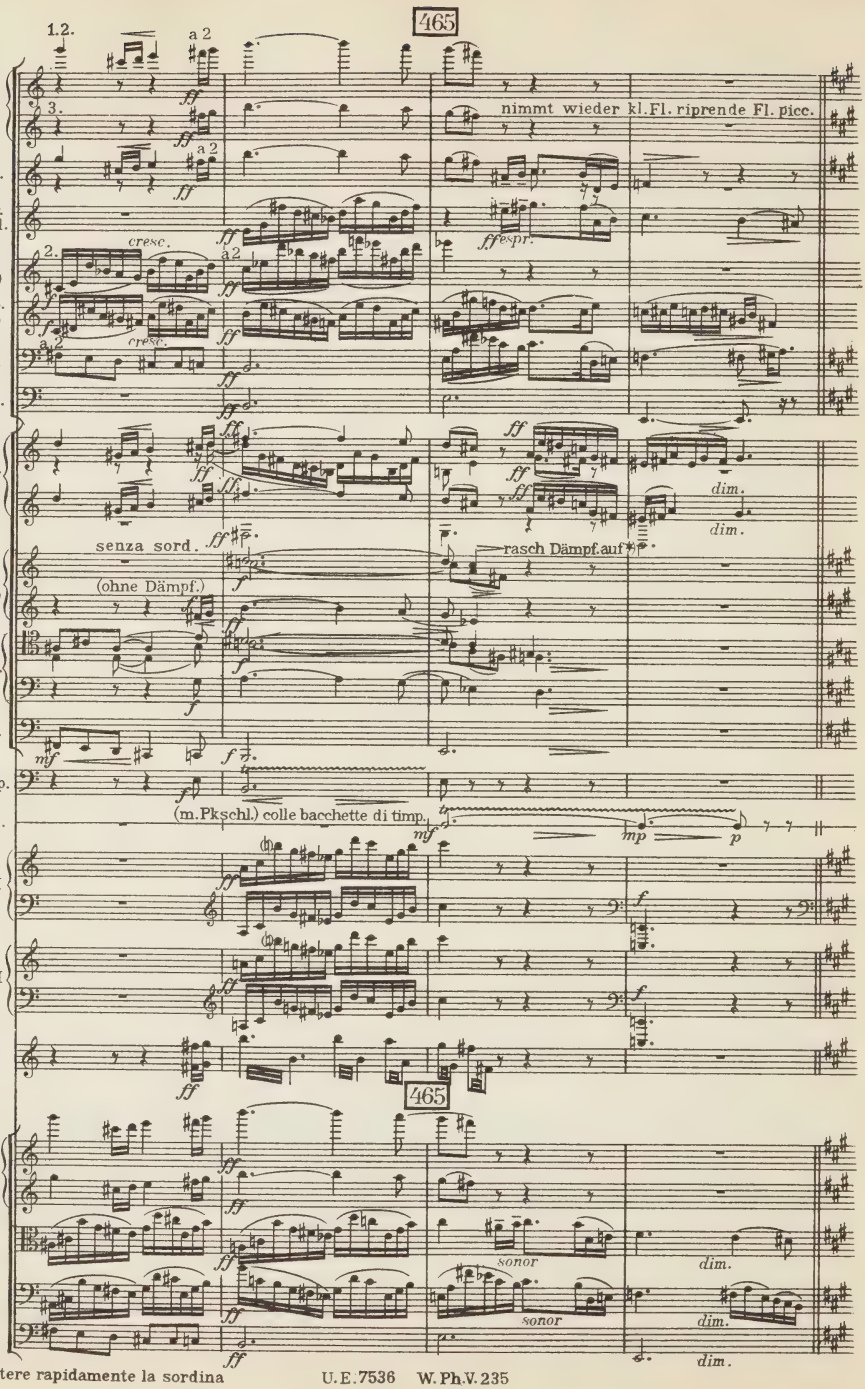

445
Fl.
Ob.
Cor. ingl.
Cl. (La)
Cl.b. (Sib)
Fg.
Cfg.
cresc.
dim.
espr.
a 2
Cor. (Fa)
Tr. (Do)
(offen) aperto
Solo
mp(hervortretend) rilevato
Arp. I
Arp. II
gliss.
(abd.)
445
Vl. I
Vl. II
Vla.
Vlc.
Cb.
mp sempre espr.
mp espr.


450
Fl.
Ob.
Cor. ingl.
Cl. (La)
Cl.b (Si♭)
Fg.
Cfg.
cresc.
a 2
p
mf espr.
cresc.
Cor. (Fa)
Tr. (Do)
1.
Arp.I
Arp.II
16
gliss.
mp
f
450
Vl.I
Vl. II
Vla.
Vlc.
Cb.

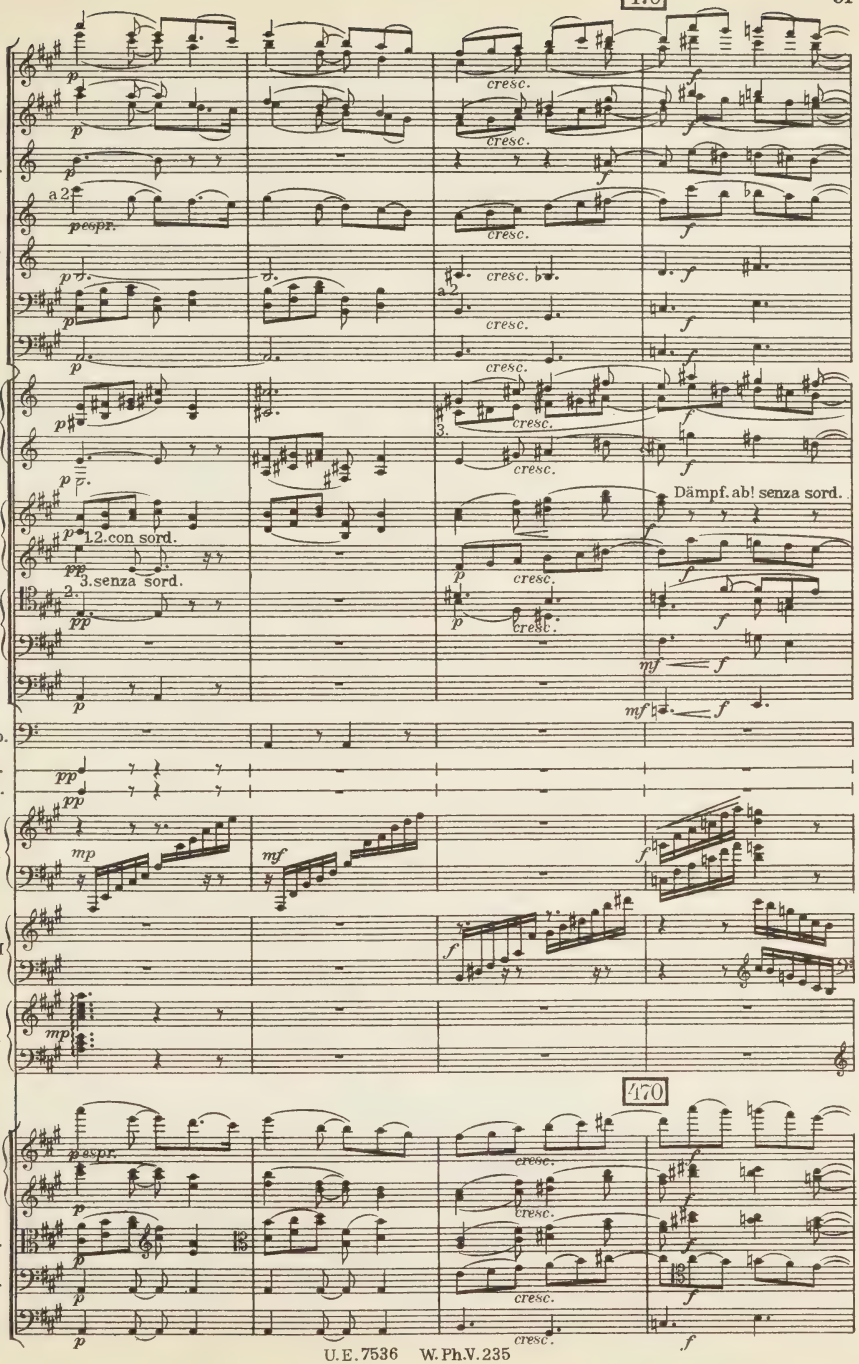

455
Sehr ruhig
Molto tranquillo
fließend, nicht eilen
scorrevole, senza affrettare
1.2.
3.
Fl.
Ob.
Cor. ingl.
Cl. (La)
Cl.b (Si♭)
Fg.
Cfg.
1 Solo
sehr zart
ppp molto tenero
Solo
a 2
Cor. (Fa)
Tr. (Do)
Trb.
Timp.
Ptti.
Arp. I
Arp. II
Cel.
m. Dpfr.
offen
c. sord.
m. Dpfr.
(frh. m. Schw.)
Flag.
455 Sehr ruhig
am Griffbrett sulla tastiera
fließend, nicht eilen
Vl. I
Vl. II
Vla.
Vlc.
Cb.
molto espr.
am Griffbrett
pizz.
arco

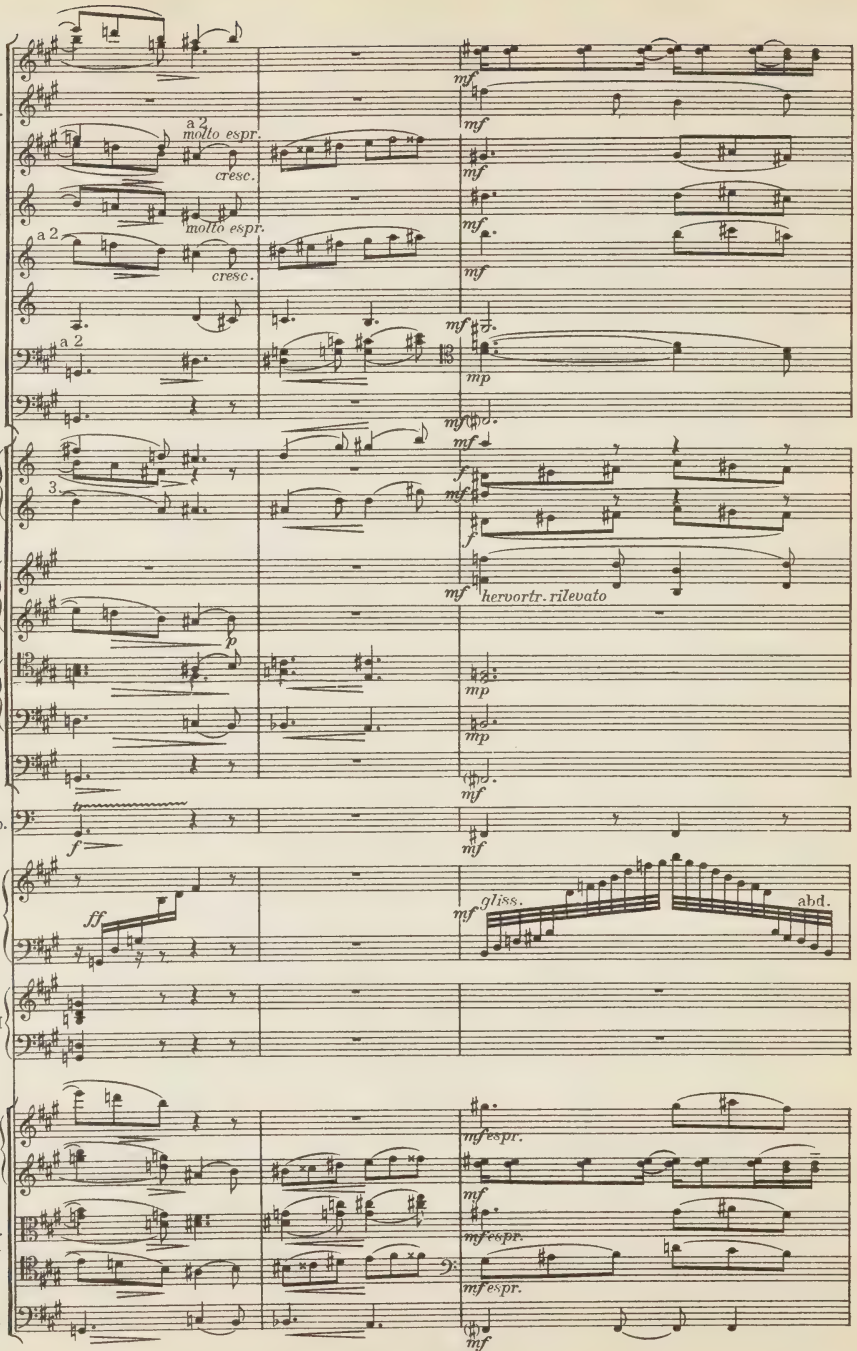


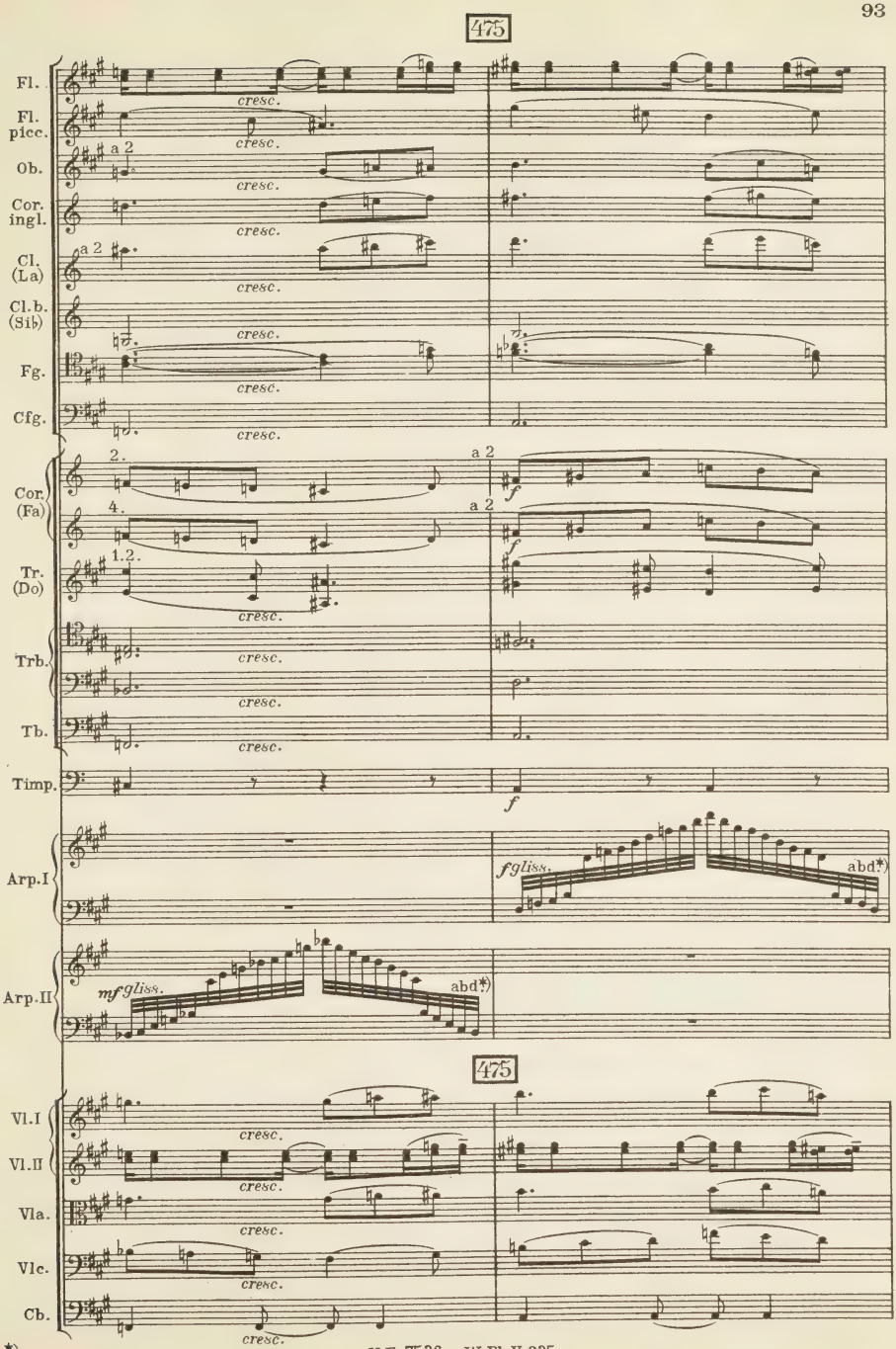

*) Muß immerhin deutlich gehört werden. Anmerkung für den Dirigenten.
*Deve tuttavia udirsi distintamente. Nota per il direttore d'orchestra.*



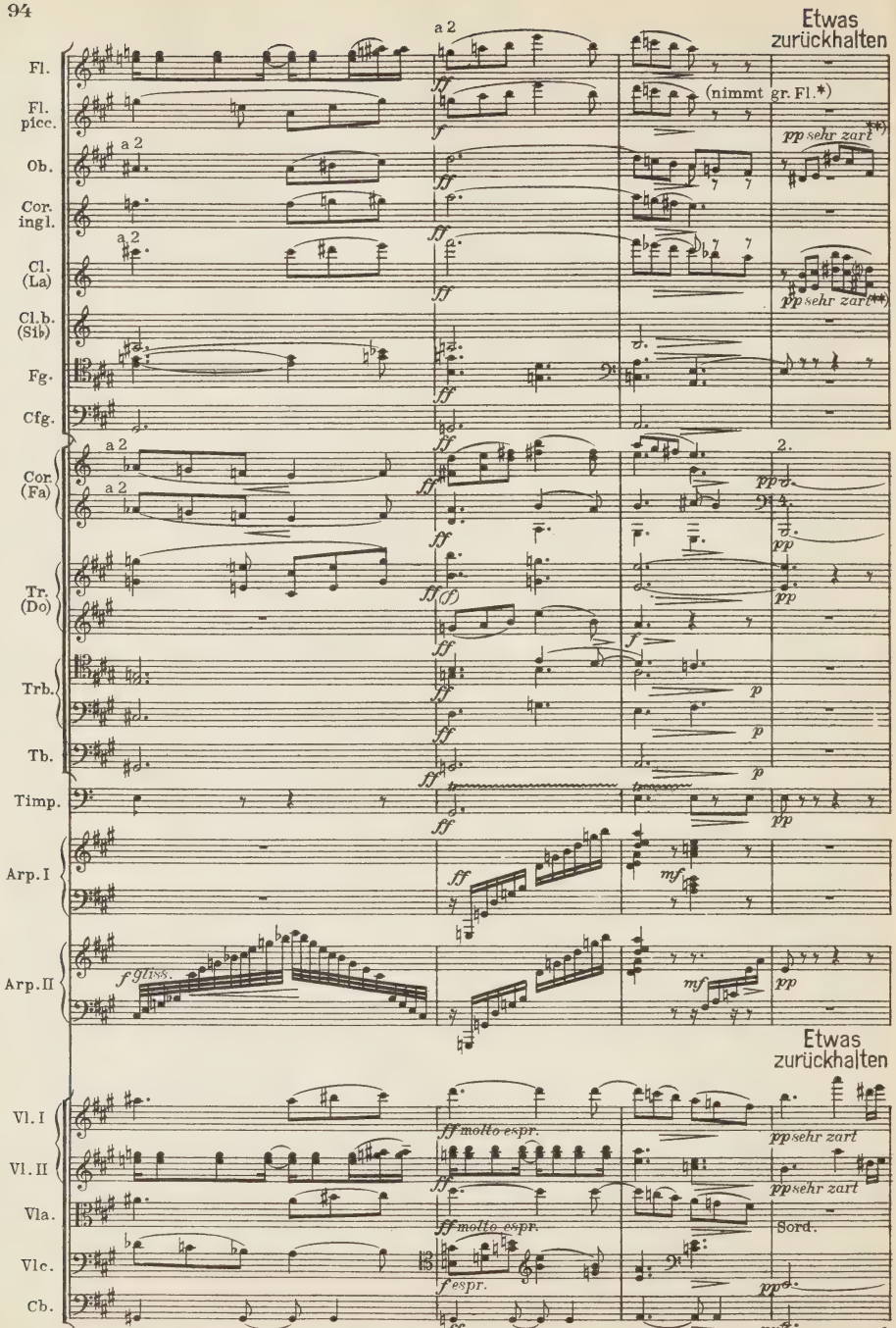

*)mettere rapidamente la sordina


470
Fl.
Ob.
Cor. ingl.
Cl. (La)
Cl.b. (Sib)
Fg.
Cfg.
Cor. (Fa)
Tr. (Do)
Trb.
Tb.
Timp.
Trgl.
Ptti.
Arp.I
Arp.II
Cel.
Vl.I
Vl.II
Vla.
Vlc.
Cb.
a 2
cresc.
1.2.con sord.
3.senza sord.
Dämpf. ab! senza sord.

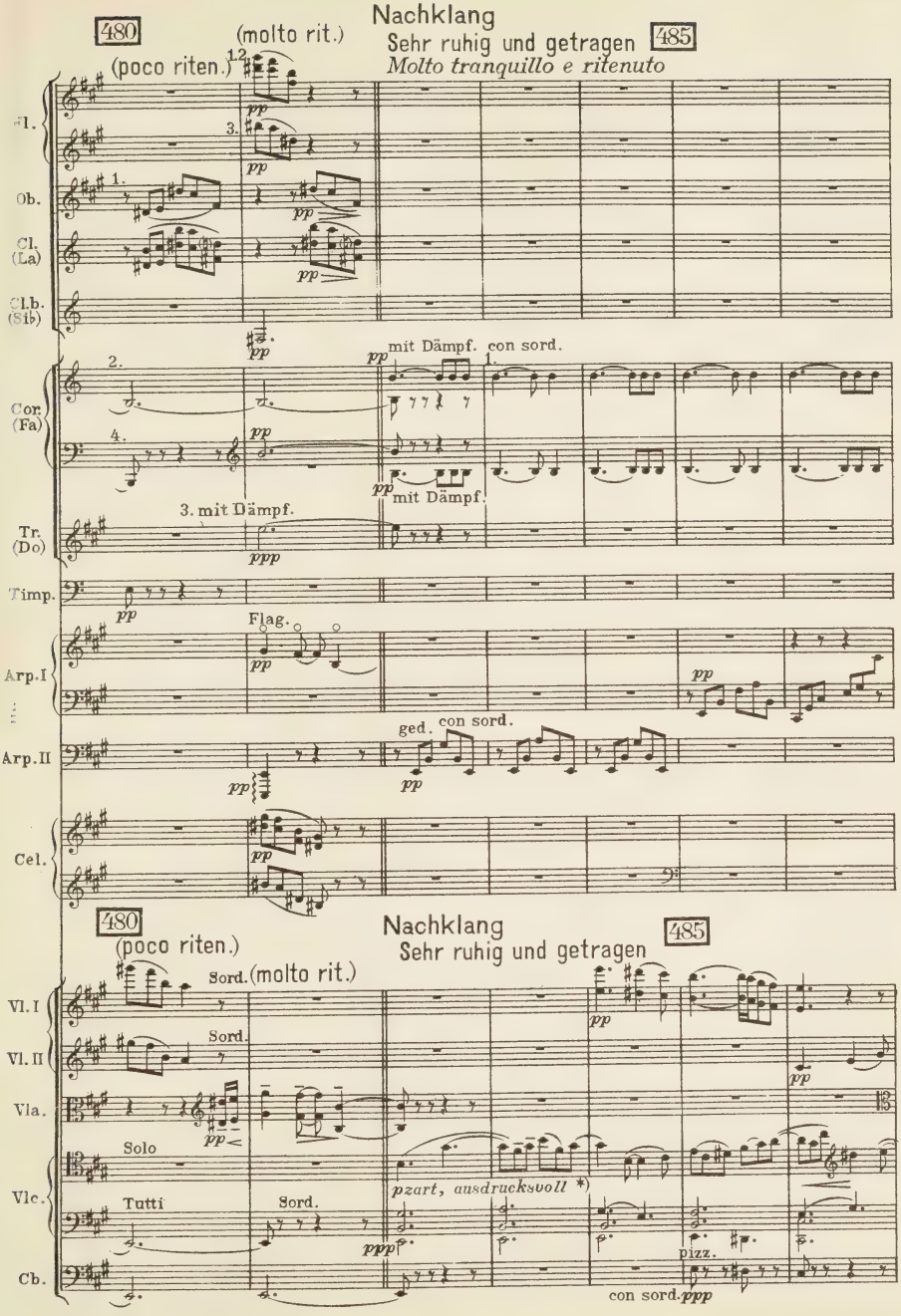

Fl.
Fl. picc.
Ob.
Cor. ingl.
Cl. (La)
Cl.b. (Sib)
Fg.
Cfg.
Cor. (Fa)
Tr. (Do)
Trb.
Tb.
Timp.
Arp.I
Arp.II
Vl.I
Vl.II
Vla.
Vlc.
Cb.
a 2
molto espr.
cresc.
hervortr. rilevato
gliss.
abd.


475
Fl.
Fl. picc.
Ob.
Cor. ingl.
Cl. (La)
Cl.b. (Sib)
Fg.
Cfg.
cresc.
a 2
Cor. (Fa)
Tr. (Do)
Trb.
Tb.
Timp.
2.
4.
1.2.
f
Arp.I
Arp.II
fgliss.
mfgliss.
abd.*)
475
Vl.I
Vl.II
Vla.
Vlc.
Cb.

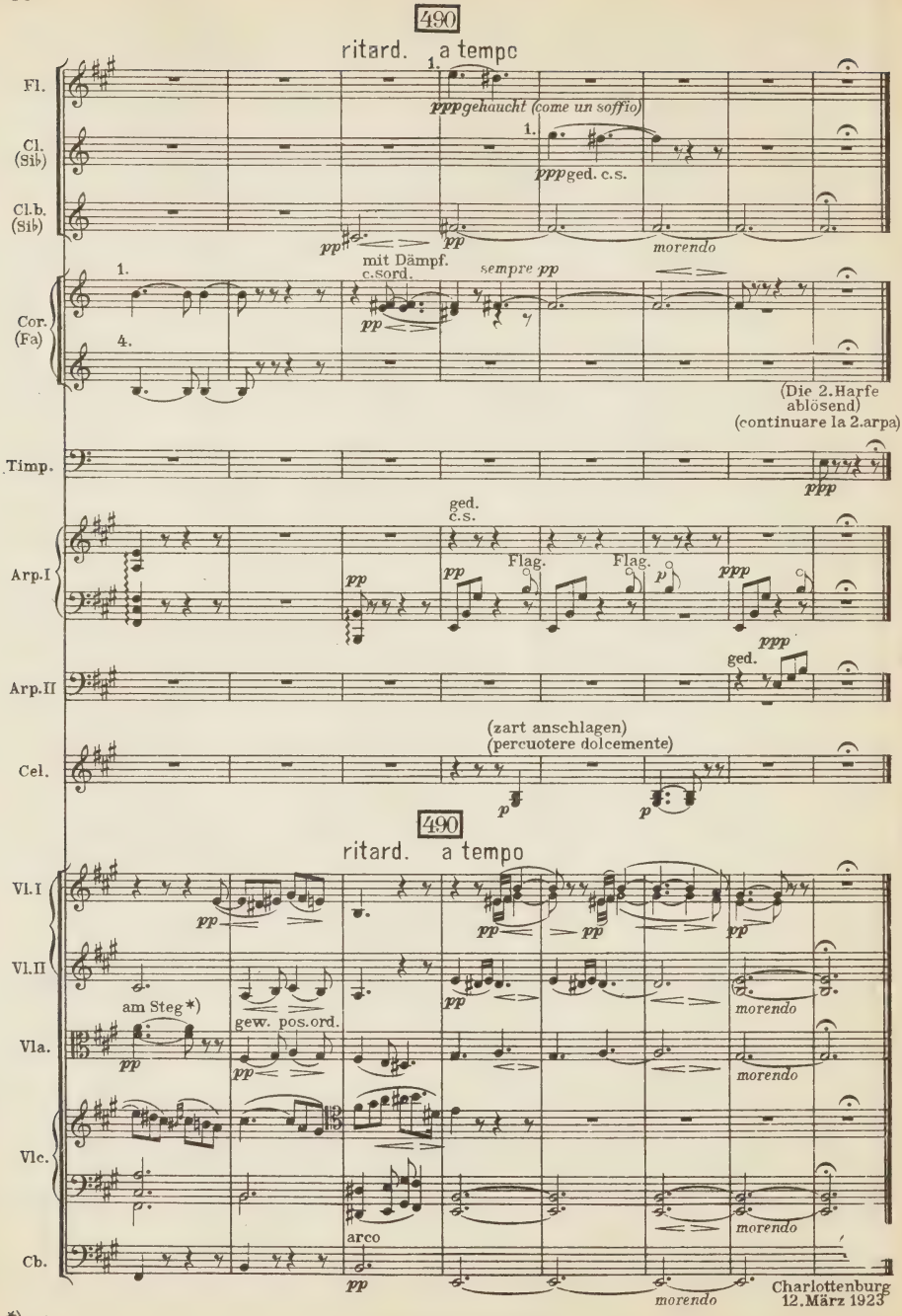
*) smorzare




*)prende Fl. **)molto tenero




*) Tenero, espressivo




*) sul ponticello

M
1003
S377G4

Schreker, Franz
[Der Geburtstag der Infantin. Suite]
The birthday of the Infanta, suite

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EDWARD JOHNSON MUSIC LIBRARY